

★PHOTOPLAY

October
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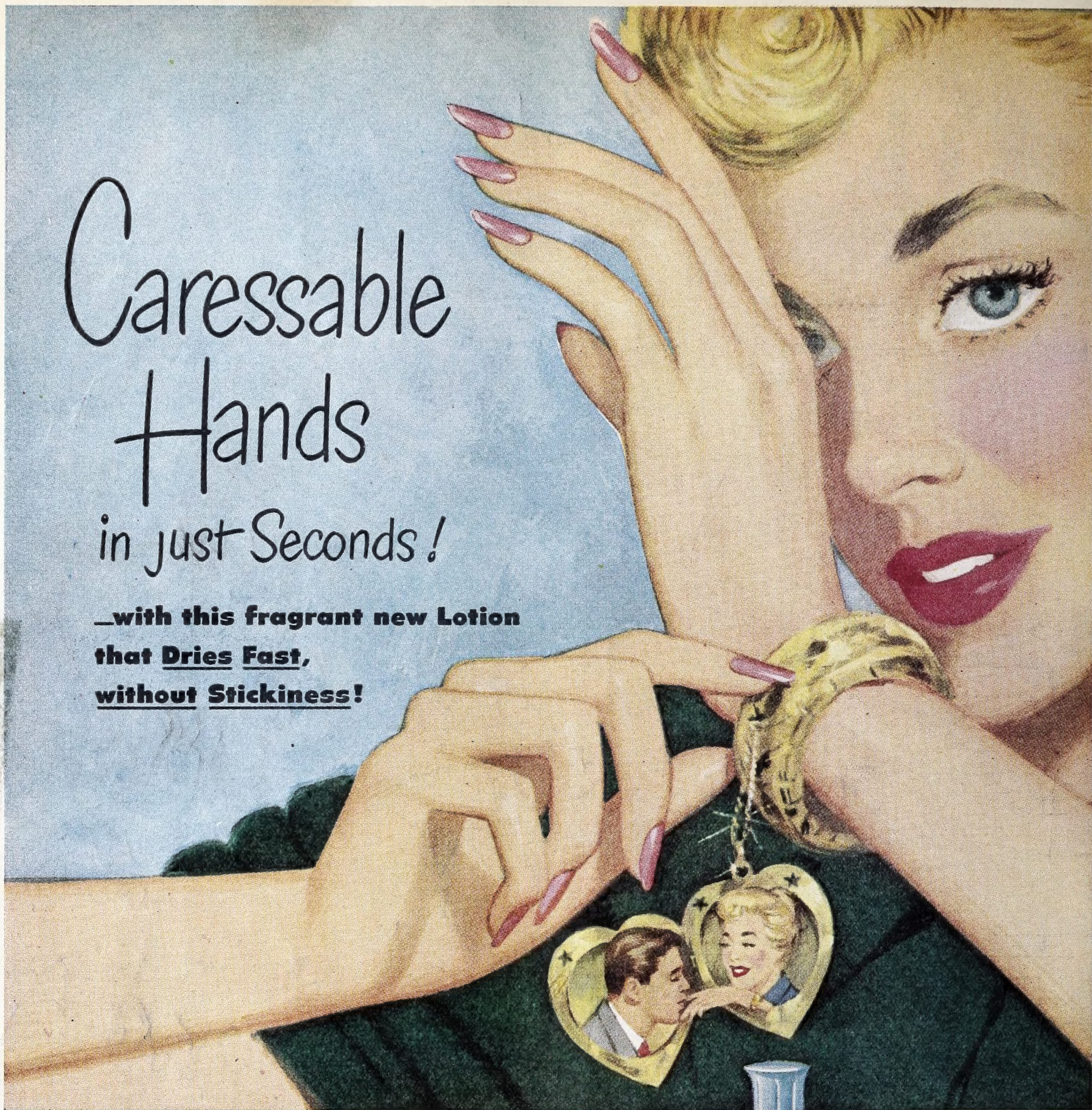
First Pictures
in Full Color of
Vita Hayworth's
Honeymoon

Vita Hayworth
by Paul Hesse

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**—with this fragrant new Lotion
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*Pours like a lotion
—Softens
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loveliness—a *bedtime*
beauty "must"!

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A shower of
spring flowers!

Take this Most Important Step to Save your Teeth!



DENTISTS WARN YOUTH: GUARD GUMS!

America's top dental authorities issue this timely warning: *you can't have healthy teeth without healthy gums.* They urge you to start fighting gum troubles and guarding your teeth while you are still young!

See your dentist regularly. Follow his advice. And remember—*Ipana is the tooth paste more dentists recommend and personally use than any other!*

"Most tooth loss comes from gum troubles," say dentists. So guard your gums as well as your teeth—this dentist-approved Ipana way!*

Think of the pain, trouble and embarrassment it could cost you to lose just one tooth!

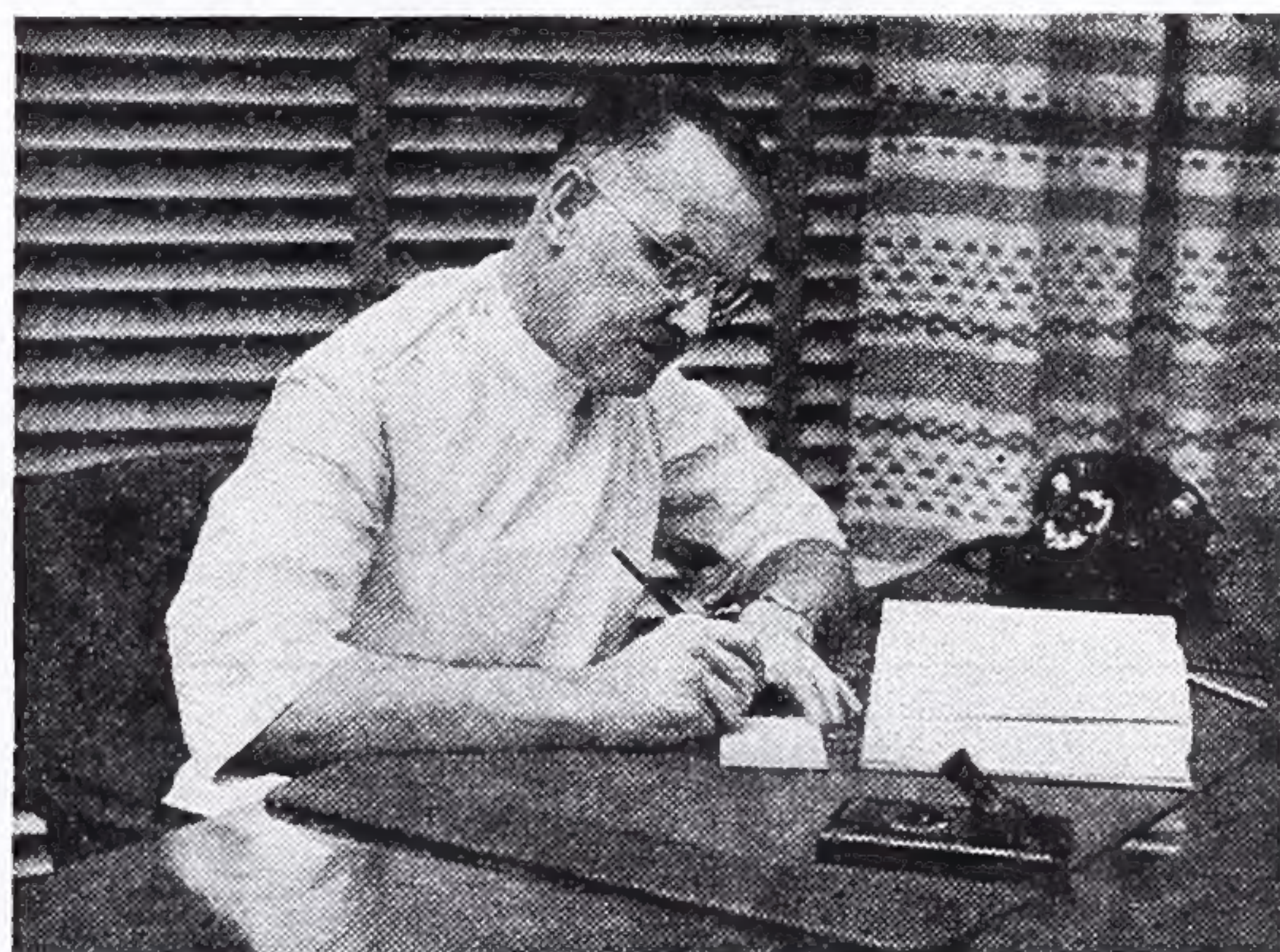
Then think of this: *dental authorities say more than half of all tooth losses today come from gum troubles.* And gum troubles can strike *anyone*, even healthy teen-agers, with little warning!

That's why the most effective step you can take to save your teeth is to guard your gums. That's why tooth brushing alone—with *any* dentifrice—is not enough. Your complete dental routine must provide ef-

fective care for your teeth and gums *both!*

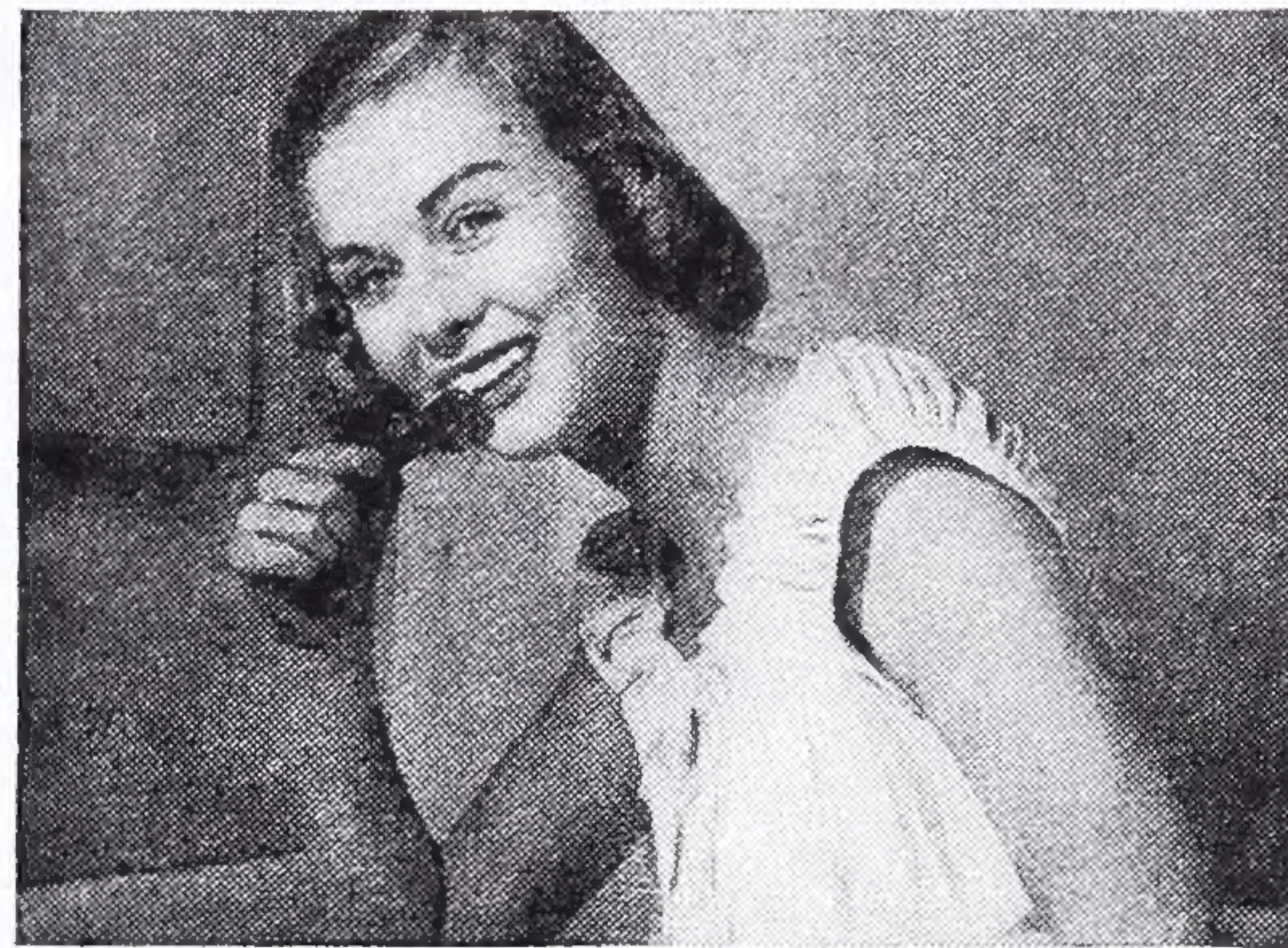
Ipana dental care does just that.* No other paste or powder can clean your teeth better and brighter than Ipana. And Ipana is the *only* leading tooth paste specially designed to aid the health of your gums, too! *Its unique formula actually stimulates circulation—promotes healthier gums.*

NATIONWIDE REPORTS: DENTISTS SAY THE IPANA WAY WORKS!



In thousands of recent reports from dentists all over the country, 8 out of 10 dentists say the Ipana way not only promotes brighter teeth, but healthier gums as well. What better evidence that Ipana dental care is *doubly* effective? Try it — see what it can do for you!

HERE'S ALL YOU DO — EASY AS 1, 2:



***The Ipana way** is simple. **1.** Between regular visits to your dentist, brush all tooth surfaces with Ipana at least twice a day. (This helps remove dulling, bacteria-trapping coating that invites decay. Leaves your teeth cleaner, brighter.) **2.** Then massage gums the way your dentist advises. (Ipana's unique formula stimulates circulation — promotes healthier gums. You can feel the invigorating tingle!)

PROTECTS HER DATE-WINNING SMILE THE IPANA WAY!



Pretty Barbara Ann March of Roselle, N.J., has a beau-catching smile and wants to *keep* it! As a successful (and popular) junior model, Babs knows the importance of firm, healthy gums to sound teeth and a sparkling

smile. So she follows the Ipana way to healthier gums and brighter teeth *both*—because dentists say it works! Give *yourself* the benefits of this dentist-approved care. Get Ipana Tooth Paste today.

HEALTHIER GUMS, CLEANER TEETH—

IPANA for Both!

P.S. For correct brushing use the DOUBLE DUTY Tooth Brush with the *twist* in the handle. 1000 dentists helped design it!



AND REFRESHING IPANA
LEAVES MY BREATH CLEANER,
MY MOUTH FRESHER, TOO!



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How wonderful for YOU!
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 sprays away underarm odor



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No messy fingers!
 You never touch
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Just squeeze the flexible bottle . . . Stopette envelops underarm in cool deodorant mist, banishes odor and perspiration worries.

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Your favorite drug or cosmetic counter has Stopette. Try it once . . . you will never use another deodorant.



JULES MONTENIER, INC.
 CHICAGO

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 37 YEARS

PHOTOPLAY

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IT SPEAKS OF LOVE! IT SINGS IN
Technicolor! COLOR BY

Worlds apart...
yet their hearts
are as close
together as the
hands of a clock
at midnight!

M-G-M...
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screen's finest
Technicolor musicals...
presents another
wonderful
entertainment!

That Midnight Kiss

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KATHRYN GRAYSON

JOSE ITURBI

WITH

ETHEL BARRYMORE

KEENAN WYNN

**J. CARROL NAISH • JULES MUNSHIN
THOMAS GOMEZ • MARJORIE REYNOLDS**

and introducing

MARIO LANZA

Screen Play by Bruce Manning
and Tamara Hovey

Directed by
NORMAN TAUROG

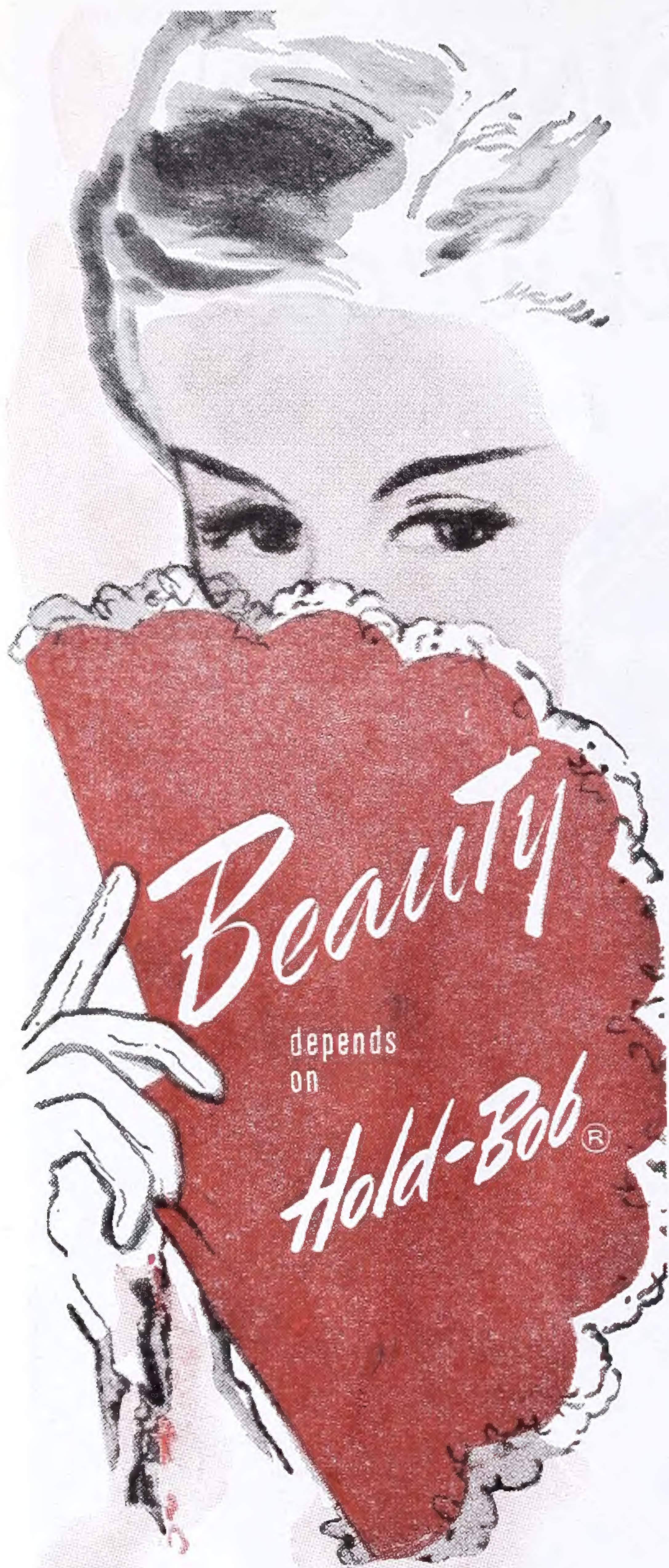
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hair beauty aid

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What Should I Do?



Claudette Colbert,
star of "Love Is
Big Business"

YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

DEAR Miss Colbert:

It has been over three months since I have been treated, and very successfully so far, for alcoholism. Of my own volition, I entered an excellent sanitarium and remained there until I was "cured."

Although my life has seemed to begin anew, with the unfolding of so many ambitions which were formerly blurred by the bottle, I have not been able to solve the problem of compatible friendships with people of my own age.

I have always been interested in sport, but the men with whom I used to engage in games or watch them, invariably carry liquor. My desire for drink has vanished, but I am far short of infallible.

I want friends, but I don't want to endanger my new and hard-won freedom from alcoholism. What can I do?

Edgar B.

It seems to me that the first thing for you to do would be to write to the sanitarium where you were treated and secure the address of the chapter of Alcoholics Anonymous which is nearest to you. Men of all ages and stations of life belong to this excellent organization; the problem of each of them is your problem, so you would find sympathetic fellowship.

If such a group is too far distant from the town in which you live, why don't you make a definite effort to affiliate with some church group men's club. Here in Los Angeles, there are some fine church groups of men who take an active part in athletics of all kinds; they are two-fisted, alert citizens with whom any right-thinking man would be glad to be friendly.

By attending church and associating with young people's organizations, you are almost certain to meet some nice girls. They will introduce you to their friends, and in no time you will find yourself in a group whose manner of living will be more satisfying to you, than trying to adjust yourself to the old group.

Claudette Colbert

Dear Miss Colbert:

My husband and I have been married nine months, and this fall we started building our own home. Our lot is next to the home of my husband's family.

Frankly, for some unknown reason, I am jealous of my mother-in-law. She has done nothing to cause my dislike. She has given my husband and me countless things and wants to do everything for us, but somehow, in doing this, she has taken the joy out of planning our own home.

The first major item she purchased was a five-piece bedroom suite. It was nice, but not the kind I would have selected.

We will have a beautiful yard, due to her efforts in (Continued on page 82)

Have You Heard?



JOAN LANSING

Down on Radio Row there are tall tales about a certain master of unceremony. Everyone I've talked to says

he's a hazard to women's inhibitions. His name is Art Linkletter. This master of mirth runs a small daily riot called "House Party" on the American Broadcasting Company network but it's like no house party I ever attended. For Pillsbury's mid-day host is a genius at verbally creeping up on an unwary participant. His interviews are famous for revealing repartee. As a matter of fact, someone once said that Linkletter could find something gay and funny in a quilting bee at an old maid's home. If "House Party" is any indication of this talent, I agree completely. Linkletter perpetually skates on the censor's thin ice. The personal questions he asks the Mrs.'s at the mike are unbelievably funny. But that's not all of "House Party", there are stunts that could be conceived only by a master... games, quizzes and contests of the "est" variety—biggest feet, oldest old maid, longest married and so on. But the crowning glory of this noontime madness is Linkletter, the man who flies through his ad libs with the greatest of ease and makes "House Party" the best reason for staying out of the noon day sun ever invented.

P.S. In case you don't know it's at 12:00 noon EST every weekday.

★ ★ ★

Anyone can put her foot into it, but you should hear the contestants on Peter Donald's show talk their way out of it! This is just about the most hilarious example of the ticklish situation I ever heard. For here is the proof that silence is NOT golden. Peter Donald sows his wild oats (Quaker, of course) by donning fantastic guises to go with each situation — "Scarface Stiletto" was my favorite with "unwashed Donald" a close second — and then the trapped participants talk their way out of it to the tune of cash prizes. Naturally Peter Donald's masterful dialects are the *creme de la creme* which makes me sorry "Talk Your Way Out Of It" — a mad melee of wit and nit-witicism — is only aired Monday, Wednesday and Friday at 3:00 PM EST on the ABC network.

★ ★ ★

Other Tips on Daytime Dialing
Modern Romances 11:00 AM EST
Thrilling dramatizations of twentieth century love.

Galen Drake 4:00 PM EST
Interesting facts and fiction told by a master entertainer.

Betty Crocker 10:25 AM EST
Instructive household hints you'd never find elsewhere.

Joan Lansing

Advertisement



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PLAYTEX proudly presents **PINK-ICE** — not as a color, but as a brand new kind of girdle that actually “breathes”—keeps you feeling fresh all day long.

Just touch it and you’ll feel the *difference*. It’s so shimmering smooth, so light, so cool. And it washes in a matter of seconds, pats dry with a towel.

PLAYTEX **PINK-ICE** is made of tree-grown latex, with an all-way stretch that power-moulds your figure along its natural lines and

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INTERNATIONAL LATEX CORPORATION
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*Light as a snowflake
Fresh as a daisy—
Actually “breathes” with you!*

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sizes extra small, small, medium, large:

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and PANTY GIRDLE, \$3.50

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MORGAN
DORIS
DAY
JACK
CARSON

It's a
Great
Feeling

COLOR BY
TECHNICOLOR

And a Studioful of
Guest Stars!

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ELEANOR PARKER

RONALD REAGAN

EDW. G. ROBINSON

JANE WYMAN

DIRECTED BY
DAVID BUTLER

PRODUCED BY
ALEX GOTTLIEB

Screen Play by JACK ROSE and MEL SHAVELSON
From A Story by I. A. L. Diamond • Music by JULE STYNE
Lyrics by SAMMY CAHN • Musical Direction by Ray Heindorf

NEW HIT! NEW HEIGHTS

JAMES CAGNEY

IS
RED HOT
IN

**WHITE
HEAT**



CO-STARRING
VIRGINIA MAYO with **EDMOND O'BRIEN**

FRED CLARK • Screen Play by IVAN GOFF and BEN ROBERTS

Suggested by a Story by Virginia Kellogg • Music by Max Steiner

DIRECTED BY
RAOUL WALSH PRODUCED BY
LOUIS F. EDELMAN



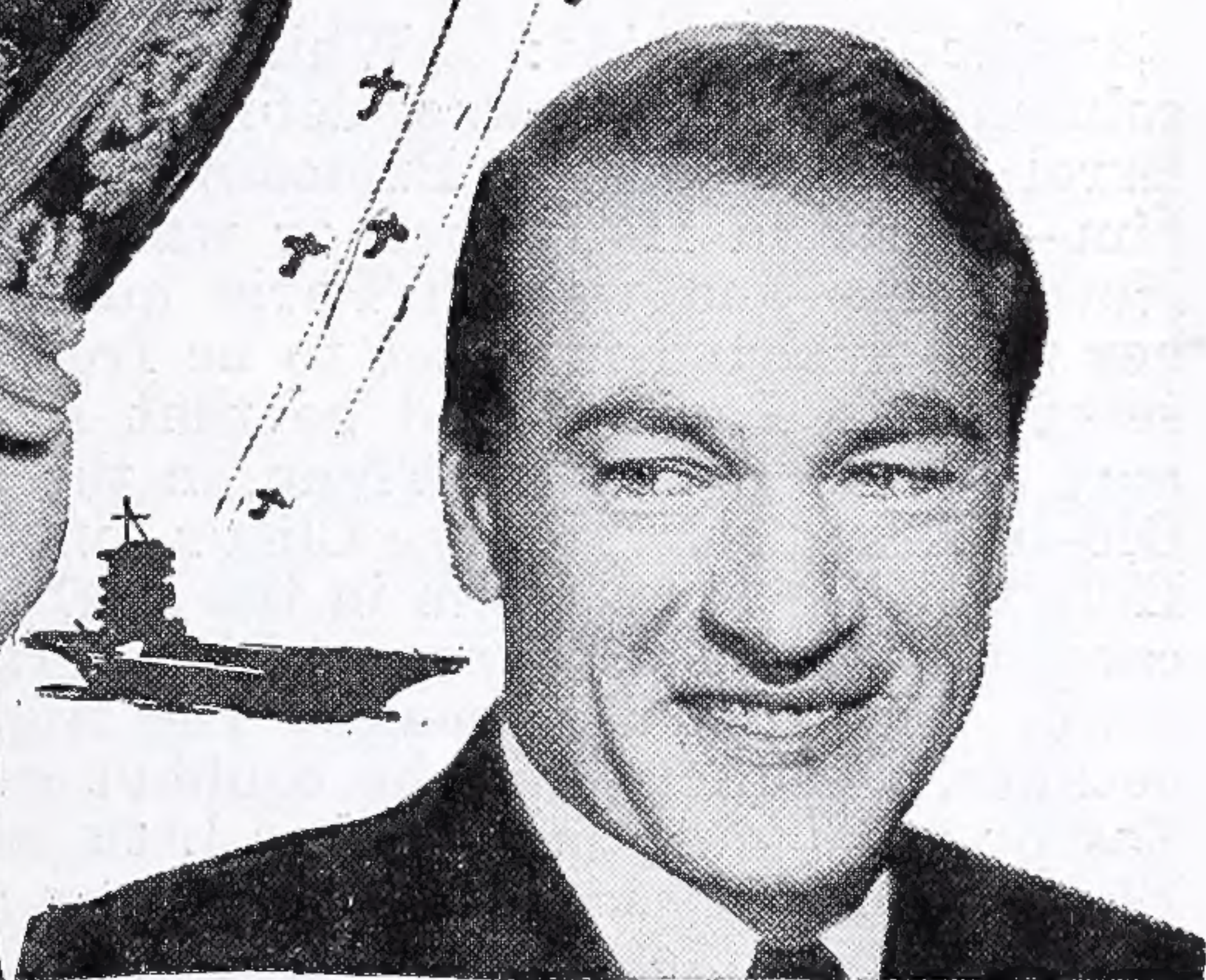
our theatres' parade of New Fall Hits!

THE WHOLE WIDE WORLD
WILL HAIL ITS GREATNESS!

GARY
COOPER



TASK
FORCE



with
JANE WYATT • WAYNE MORRIS • WALTER BRENNAN

WRITTEN & DIRECTED BY
DELMER DAVES
PRODUCED BY
JERRY WALD
ORIGINAL MUSIC BY
FRANZ WAXMAN



Strange things keep happening to
INGRID BERGMAN
JOSEPH COTTEN
MICHAEL WILDING



Screen Play by JAMES BRIDIE • Adaptation by Hume Cronyn • Based on the play by John Colton and Margaret Linden • From the novel by Helen Simpson
Directed by **ALFRED HITCHCOCK**
A TRANSATLANTIC PICTURE



Larry Parks practises while wife Betty Garrett glamorizes for song-and-dance act for Wadsworth Veterans Hospital



Cheerful earful: Dotty Lamour, Betty Hutton, at charity auction for Mickey Finn Youth Foundation

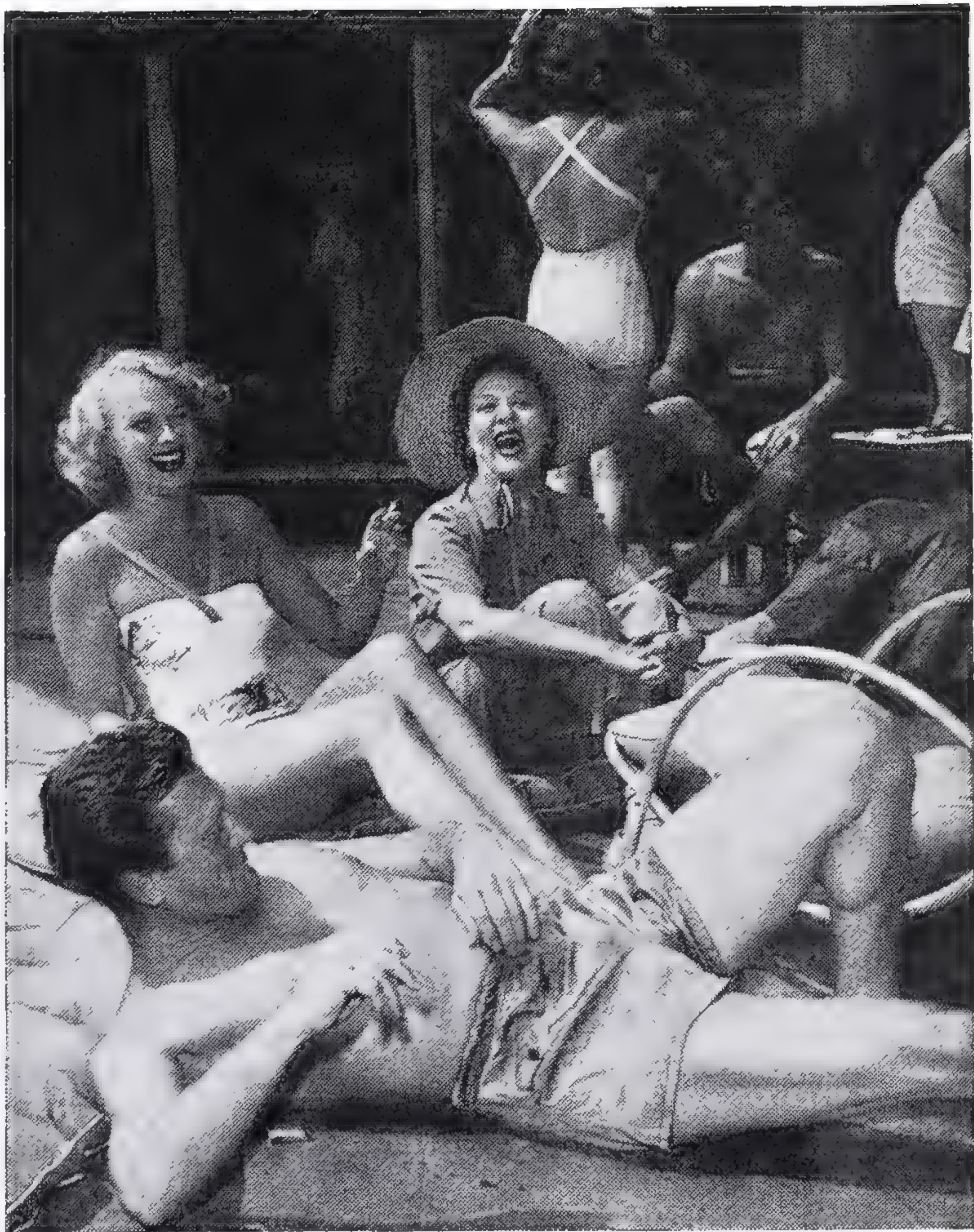
INSIDE

Inside the Inside: While practically every columnist in town was definitely stating that Errol Flynn's friend, Princess Irene, was with him—either in Hollywood or waiting for him in New York—she was in Paris quietly divorcing her first husband in order to be free when Flynn returned to Paris. Could be that Princess Irene may nab the handsome Flynn on the rebound . . . Old-timers feel Monty Clift's indifference to Hollywood may land him in the slightly forgotten category if he doesn't forget his allergy to movie-town. His refusal to make "The Big Hangover" because, as he claimed, he couldn't get Elizabeth Taylor as leading lady makes little sense in that Elizabeth is very much in the picture at this writing, with Van Johnson replacing Clift. Elizabeth may face the problem of being a movie star or being the wife of Bill Pawley Jr. whose work

Cal York's Gossip



Scoop—of ice cream, from Jane Wyman at fund-raising party in England where Jane made film "Stage Fright"



Pool pleasures: Kirk Douglas, Adele Jergens at Kurt Kreuger's party for stage star Jessie Royce Landis, right.

STUFF

keeps him from Hollywood. Cal feels movies will win . . . The simple life along Oregon's Rogue River has become Hollywood's get-away-from-it-all resort to Clark Gable, who is building a home there. He'll take it in preference to the Riviera any day.

People—Here and There: Despite the printed items that Paulette Goddard and director John Huston were enemies who loathed each other, the pair were a happy dinner duo at Mike Romanoff's. And Cal, who occupied the next booth, can testify they don't hate each other a bit. On the contrary! . . . Hollywood swains are moaning the blues because Valli has decided to stay married to her Italian husband . . . At the birthday party Mrs. Cornelius Vanderbilt Jr. gave Cal, Ann Sothern told of the day she and Tisha spent at



Kay Williams and Ann Sothern at baby shower for Kay, given by Ann, Andrea Leeds and Mrs. Mike Romanoff

O f H o l l y w o o d

INSIDE STUFF



David Niven, at "Kiss Me Kate" opening, envies wife's cool collar line



Hands across the tables: The Dana Andrewses, Ann Sheridan and escort Cesar Romero are guests at Lew Schreiber party at Mike Romanoff's



On the beam at big Screen Writers' Guild presentations, held recently at Bel-Air Hotel, were Jeanette MacDonald and husband Gene Raymond

the Clark Gable ranch and how Clark had shown Tisha the orchards, the barns and the horses, and what friends the two became. Tisha is now four and blondely pretty like her mother . . . Agnes Moorehead, told dinner guests at Emmy Burlingham's of her visit to Tehachapi, the California prison for women, before playing a prison matron in "The Cage."

Giggle of the Month: Jimmy Stewart and Joyce MacKenzie were rehearsing their lines on the "Broken Arrow" set before director Delmar Daves called "camera." The lights blazed down and all was deadly still.

Joyce spoke. "Why are you drifting? From Mississippi boat-hand to gold miner to Indian Scout. What are you hoping to be?"

"A married man," a voice from behind the camera called, which, of course, completely broke up the scene.

A Yank in Kent: On location for "The Black Rose" in Kent, England, Tyrone Power was invited by the local lads to participate in a croquet match, a much rougher, tougher game than American croquet.

Tyrone was reluctant but the lads, gleams in their eyes, insisted, naming unusually high stakes.

Tyrone took the English lads to the cleaners. "They didn't know about those vicious matches put on by Darryl Zanuck in Palm Springs," Ty grinned.

Incidentally, Tyrone has bought a light plane of his own and, with Linda, plans to tour the Scandinavian countries before returning to Hollywood.

(Continued on page 12)



When Greer left for England to make the sequel to "Mrs. Miniver," Buddy went along, too

RANCHER'S WIFE

**They knew they were
in love from the start.
But three things had to
be considered before
Greer could become
Mrs. Buddy Fogelson**

WHEN Greer Garson became Mrs. Buddy Fogelson, many commented upon the suddenness of the marriage. Actually, there was nothing sudden about it.

There never was any doubt in the minds of either Greer or Buddy that they were in love. There never was any doubt in Buddy's mind when they should marry; always it was just as soon as Greer was willing. But, with her, it was different. She wanted to be sure of several things. That, irrespective of her feeling for Buddy, it was not her long loneliness that influenced her to marry again. That her mother would work out a good life for herself alone. That, and this above all, she would fully recover from the two minor operations her doctor recommended.

She married Buddy entirely satisfied on the first and last score. Unfortunately, her mother's absence from the wedding leaves doubt about the second. Nina Garson insists it was under doctor's orders that she did not attend the wedding. However, rumors persist that Nina was absent from the wedding because

she did not wish it to take place.

However this may be, there could have been no doubt in Greer's mind that she had done the right thing. There was the admiration in which the Fletcher A. Catrons of Sante Fé held Buddy. It was the Catrons who opened their home for the quiet wedding. There was, besides, the respect and affection Buddy received from the townspeople; the policemen and newsboys and the citizens on the streets. A reassuring thing, for a bride to see her husband held in such esteem! There was, besides, Buddy's history to warm Greer's heart; his war work on Dwight E. Eisenhower's personal staff, and his efforts in behalf of the Reparations Committee Conference.

They spent their honeymoon at "Forked Lightning," where their old Spanish ranch house sits high on historic ground. "Ranch life agrees with me," says Greer happily. "I'm even a little reluctant to leave for England where I'll make a sequel to 'Mrs. Miniver.'" Not too reluctant, however. For Buddy—oil operator, rancher and lawyer—is declaring a holiday so he may be with her.



On the same evening that the newlyweds, Nora Eddington and Dick Haymes, celebrated their marriage at Mocambo . . .

(Continued from page 10)

Wedding Bells: Under a bower of flowers in the garden of their Beverly Hills home, Nora Flynn and Dick Haymes became man and wife.

Cal could see the happiness reflected on the faces of these two people who, curiously enough, look much alike. "Oh honey," were Nora's first words after the ceremony, as she threw her arms about Dick. In those words, all the anxiety and unpleasantness that had preceded their marriage seemed erased.

After the ceremony, Dick and Nora showed us their rings. Nora's is a wide diamond circle with the names "Nora and Dick" outlined in diamonds. Dick's is a wide platinum band with their names and date engraved inside.

Only Nora's family and relatives, with a very few close friends, and Dick's mother and his best man, Charles Farrell, and Nora's two daughters by her ex-husband Errol Flynn, were present. But in the living room was a wire from Errol wishing Nora happiness.

Dick's three children by his former wife Joanne Dru, who soon after became the (Continued on page 14)

Are you really Lovely to Love?

try the test below

Have you ever wondered if you are as lovely as you could be—are you completely sure of your charm? Your deodorant can be the difference . . . and you will never know how lovely you *can* be until you use FRESH.

FRESH is so completely effective, yet so easy and pleasant to use . . . Different from any deodorant you have ever tried. Prove this to yourself with the free jar of creamy, smooth FRESH we will send you.

Test it. Write to FRESH, Chrysler Building, New York, for your free jar.



. . . Joanne Dru (the ex-Mrs. Haymes) and John Ireland dined at Nick Arden's prior to their wedding in La Jolla

Happy Birthday...my Eye!

OH, PLENTY of others would be at her first real grown-up party, but not Jim—not the one she wanted! Here was his note with its phony sounding "I am sorry . . . I know you will understand." But Ann didn't understand; no woman does, when, for no apparent reason, she sees a romance that started so sweetly end up so sour.

How About You?

Nothing turns a man away from you so quickly as halitosis (unpleasant breath). You're foolish ever to run such a risk; after all, you, *yourself*, may not know when your breath is off-color.

If you want to be your most charming self, never, never omit

Listerine Antiseptic before any date.

Listerine Antiseptic is no make-shift of momentary effectiveness. It's a tried and true *extra-careful* precaution against offending. Simply swish it in the mouth and, lo, your breath is fresher and sweeter . . . stays that way, too, not for seconds . . . not for minutes . . . but for hours usually.

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes.

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P.S.

WOMEN TELL US THAT THEY MAKE LISTERINE ANTISEPTIC AND MASSAGE A REGULAR PART OF HAIR-WASHING AS A PRECAUTION AGAINST INFECTIOUS DANDRUFF



**NOW! PROOF that brushing
teeth right after eating is the
safe, effective way to**

HELP STOP TOOTH DECAY

**with Colgate
Dental Cream**



NOW dental science offers *proof* that always using Colgate Dental Cream right after eating helps stop tooth decay before it starts!

Continuous research—hundreds of case histories—makes this the most important news in dental history!

Eminent dental authorities supervised 2 groups of college men and women for over a year. One group always brushed their teeth with Colgate Dental Cream right after eating. The other group followed their usual dental care.

The average of the group using Colgate's as directed was a startling reduction in number of cavities—*far less tooth decay!* The other group developed new cavities at a much higher rate.

Colgate's has been proved to contain all the necessary ingredients, including an exclusive *patented* ingredient, for effective daily dental care. No claim is made that using Colgate's can stop *all* tooth decay, or help cavities already started. But brushing teeth right after eating is the *proved* way to help stop tooth decay with Colgate Dental Cream. The Colgate Dental Cream now at your dealer's is the same formula that was used in the tests.

**Always Use Colgate's* to
Clean Your Breath While You Clean Your Teeth
—and HELP STOP TOOTH DECAY!**

*Right after eating



NO CHANGE IN FLAVOR,
FOAM, OR CLEANSING ACTION!

INSIDE STUFF

(Continued from page 12) wife of actor John Ireland, were on a vacation at Catalina.

It Happened in Hollywood: Two writers dropped into Scandia for cheesecake and coffee after the preview of "You're My Everything."

"Anne Baxter was wonderful," one writer observed. "No one could have done a better take-off of Clara Bow, the rowdy It girl of the twenties."

"Except," said the other writer, "the girl at the table in the far corner."

The writer turned. There sat Clara Bow herself, her husband Rex Bell and their eleven-year-old son with a candle-lit cake before him.

With her heart in her eyes, Clara was singing, "Happy birthday."

Rush! Rush! Rush! One minute Jane Powell, who grows prettier by the day, was standing before the camera with Glenn Anders on the "Nancy Goes to Rio" set, and the next minute, Janie was lying prone at Glenn's amazed feet.

Jane, it seems, had answered her studio's polite urging to return to work after a few days' illness, with the result she will now be away much longer. A day or two of recuperation would have meant all the difference to ailing Janie. And, in the long run, saved the studio considerable money.

"What's the hurry, Hollywood?" could well be the title of a three-volume work. June Lockhart, for instance, who was the hit of Broadway in "For Love or Money," was literally yanked from her great success to make a Hollywood film that, a year later, hadn't even been started. Cesar Romero had a summer stock tour canceled for a picture that went before the camera four months later. Foreign stars are rushed to town at great expense only to return home before their visas expire with nothing behind them.

Health is ruined, hearts broken, opportunities lost, all because of this feverish rush into nowhere.

Certainly looks like bad management somewhere along the line.

Leo and Mario: Leo the Lion may as well roar with delight at Mario Lanza, its newest candidate for stardom, because everybody (Continued on page 16)



Liz Taylor, unhappy because she won't see Bill Pawley for months, still thrills in showing her diamond to Jane Powell

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THE
*Beauty Discovery
you've waited for...*



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COLORINSE
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MORE COLOR**

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And — Nestle Colorinse with Luriun eliminates tangles — makes hair easier to comb, easier to manage.

Get a package of the new Nestle Colorinse with Luriun today! Choose from the 10 flattering shades at all beauty counters

So Economical to Use!

2 rinses 10¢

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New SPRING GARDEN

are Sterling Inlaid, the silverplate
with two blocks of sterling 
inlaid at backs of bowls and
handles of most used spoons and forks.

LOVELY LADY

Thus the exquisite beauty of
these four magnificently designed
Holmes & Edwards patterns
stays lovelier longer.

DANISH PRINCESS*

Particularly note Spring Garden,
the gay, new favorite. 52 piece
service for 8, chest included,
in all patterns, \$68.50.

YOUTH

HOLMES & EDWARDS
STERLING INLAID®
SILVERPLATE



*ALL PATTERNS MADE IN U. S. A.

Your Loveliness is Doubly Safe



Because
**Veto gives you
Double
Protection!**

So effective ... Veto guards your loveliness night and day—safely protects your clothes and you. For Veto not only neutralizes perspiration odor, it checks perspiration, too! Yes, Veto gives you Double Protection! And Veto disappears instantly to protect you from the moment you apply it!

So gentle ... Always creamy and smooth, Veto is lovely to use and keeps you lovely. And Veto is gentle, safe for normal skin, safe for clothes. Doubly Safe! Veto alone contains *Duratex*, Colgate's exclusive ingredient to make Veto safer. Let Veto give your loveliness double protection!

**Veto lasts and lasts
from bath to bath!**

INSIDE STUFF



Bob Topping and Lana Turner, tanned, trim and terrific, were the center of attraction at Julie Wilson's Mocambo opening

(Continued from page 14) else does. The impish-eyed Mario may have a golden voice but what goes with it, *yoi!*

Uninhibited and unimpressed, Mario, who is of Italian parentage, was born on New York's lower east side and still maintains his east-side chatter. His remarks on the "Serenade to Suzette" set have the males in convulsions and the girls in confusion.

After his hit in "Midnight Kiss," certain executives packed off Mario to a dramatic coach to learn about acting. His first scene in "Serenade" after his lessons was awful.

"Honestly, Mariano," the director said, "where did you learn to act like that?" "Oh, from some old gal the studio sent me to."

There was a deathly hush. The "old gal," as it turned out, was the producer's sister.

"Was Mario embarrassed when he found out?" we asked the actor who told us.

"Embarrassed?" he howled. "Mario probably knew it all the time."

Birthday: Lana Turner and Bob Topping gave Lana's daughter, Cheryl Crane, a horse for her birthday. Not a pony, but a big beautiful horse for six-year-old Cheryl to ride.

A cowboy called "Lucky" rode the gift into the rodeo ring of the Beverly Hills Polo grounds where Cheryl's birthday party was held in true Western style.

All the guests, among them Diedre and Rory Flynn, Lance Brisson, Tracy and Ned Wynn, Kathy Heflin and many other children of stars, gathered to view the private rodeo show put on for their benefit. Dressed in dungarees or cowboy costumes, the children gazed bug-eyed at the huge log-cabin-ranch cake with candy cowboys standing within. And each, of course, took turns riding the beautiful horses around the grounds.

The best birthday party ever, the children agreed when they bid their little hostess goodbye.

A Good Fight: At long last, you can see "The Outlaw." This picture, held up by the censors after it played only a few theaters, finally is being released. All of which is a feather in the much befeathered cap of (Continued on page 21)

Plain Language about Tampax



No need to be embarrassed any more. The invention of Tampax has simplified the whole subject of monthly protection for women.

You require no belts or pins with Tampax—and no outside pads. For Tampax is worn *internally*.

You insert Tampax by means of individual patented applicators; your hands need not touch the Tampax.

You will find great daintiness in Tampax. No odor, no chafing—and it's only one-ninth the bulk of the external kind.

You can forget any fear of bulges or ridges under your clothing, for Tampax cannot show through. (Also, disposal is easy.)

You will welcome the downright comfort of Tampax—the sense of physical and mental relaxation it brings on "those discouraging days."

You will like the scientific character of Tampax—invented by a doctor and made of pure surgical absorbent cotton throughout.

Buy Tampax at drug or notion counters. 3 absorbencies: Regular, Super, Junior. A full month's average supply will slip into your purse. Tampax Incorporated, Palmer, Mass.



Accepted for advertising by the Journal of the American Medical Association

Brief Reviews

✓✓ (F) *ADVENTURES OF ICHABOD AND MR. TOAD, THE*—Disney-RKO: Comical and colorful all-cartoon feature employing the vocal talents of Bing Crosby and Basil Rathbone. It's Disney in a madcap mood. (Sept.)

✓ (F) *AFRICA SCREAMS*—Nassour-UA: There are chills and chuckles in this Abbott-Costello comedy describing the boys' antics with wild beasts, cannibals and each other. (Aug.)

✓ (F) *AGAINST THE WIND*—Rank-Eagle Lion: Somewhat confusing sabotage story set in occupied Belgium. Aply acted by an all-British cast featuring Simone Signoret, Robert Beatty, Jack Warner. (Aug.)

✓ (A) *ANY NUMBER CAN PLAY*—M-G-M: Clark Gable is convincing as a big-shot gambler with the choice of living a short merry life, or going off fishing with wife Alexis Smith and son Darryl Hickman. Audrey Totter, Wendell Corey, Frank Morgan help make this exciting. (Sept.)

✓✓✓ (F) *BARKLEYS OF BROADWAY, THE*—M-G-M: Topnotch song-and-dance show marking reunion of Fred Astaire and Ginger Rogers. With Oscar Levant, Jacques Francois, Billie Burke. (July)

✓ (F) *BEAUTIFUL BLONDE FROM BASHFUL BEND, THE*—20th Century-Fox: A lusty, gusty farce full of shooting and shouting with Betty Grable in her rowdiest role to date. With Cesar Romero, Olga San Juan, Rudy Vallee. (Aug.)

✓ (F) *BIG CAT, THE*—Moss-Eagle Lion: It's boy versus beast in this chase film featuring Lon McCallister, Peggy Ann Garner, Preston Foster. (July)

✓ (F) *BIG STEAL, THE*—RKO: This adventure yarn races along at a dizzy pace, taking you to Mexico in the company of Bob Mitchum, Jane Greer, Bill Bendix and Patric Knowles. (Sept.)

✓✓ (F) *BLACK MAGIC*—Small-UA: Orson Welles puts on a whopping show, hypnotizing nice Nancy Guild to the distress of her sweetheart, Frank Latimore. With Akim Tamiroff, Margot Grahame. (July)

✓✓ (F) *BLUE LAGOON, THE*—Rank-U-I: Jean Simmons and Donald Houston are a pair of castaways sharing an island paradise in this romantic shipwreck story. Long but thrilling adventure. (Aug.)

✓✓ (F) *BROKEN JOURNEY*—Rank-Eagle Lion: Death rides the airways in this interest-filled British drama. A fine cast includes Phyllis Calvert, Margot Grahame, James Donald, Francis L. Sullivan. (Sept.)

✓ (F) *CALAMITY JANE AND SAM BASS*—U-I: Here's a fast-paced action film with Howard Duff running from sheriff Willard Parker and seeing between Yvonne De Carlo and Dorothy Hart. With Lloyd Bridges, Marc Lawrence. (Aug.)

✓✓ (F) *COLORADO TERRITORY*—Warners: Joel McCrea is a big, bold bandit in this exciting thriller full of jail breaks and train robberies. With Virginia Mayo, Dorothy Malone, Henry Hull. (Aug.)

✓✓ (F) *COME TO THE STABLE*—20th Century-Fox: A heart-warming tale of two nuns determined to build a hospital despite all obstacles. Loretta Young and Celeste Holm head an excellent cast. (Aug.)

✓✓ (F) *CROOKED WAY, THE*—Bogaus-UA: Grim gangland drama in which amnesia victim John Payne get really pushed around by gangster Sonny Tufts. Ellen Drew is the feminine foil. (July)

(F) *DEATH VALLEY GUNFIGHTER*—Republic: Rough-and-ready Western featuring Allan "Rocky" Lane, a troubleshooter called in by sheriff William A. Henry to rout a bunch of badmen. (July)

✓✓ (A) *EDWARD, MY SON*—M-G-M: This poignant domestic drama is beautifully acted by Spencer Tracy and Deborah Kerr with able support from Ian Hunter, Mervyn Johns, Leueen MacGrath. (July)

✓ (F) *FORBIDDEN STREET, THE*—20th Century-Fox: The accent is on romance in this Victorian tale teaming Dana Andrews and Maureen O'Hara. Dame Sybil Thorndike lends able support. (Aug.)

✓ (F) *FOUNTAINHEAD, THE*—Warners: A curious, rather stagey picture which nevertheless holds your interest. With Gary Cooper, Patricia Neal, Raymond Massey, Kent Smith. (July)

✓✓ (F) *GIRL FROM JONES BEACH, THE*—Warners: An amusing romance full of nifty nonsense. With Virginia Mayo, Ronald Reagan, Eddie Bracken, Dona Drake. (Aug.)

✓ (F) *GREAT DAN PATCH, THE*—Frank-UA: Speed and sentiment are neatly blended in this homespun tale with Dennis O'Keefe, Gail Russell, Ruth Warrick, Henry Hull, Charlotte Greenwood. (Aug.)

✓✓ (F) *GREAT GATSBY, THE*—Paramount: An arresting movie has been made from F. Scott Fitzgerald's novel of the Prohibition Era. Alan Ladd capably portrays ex-bootlegger Gatsby. With Betty Field, Macdonald Carey and Ruth Hussey. (Aug.)

✓ (F) *GREAT SINNER, THE*—M-G-M: Greg Peck and Ava Gardner are teamed in a highly romantic but none too convincing tale of the 1860's. An able supporting cast includes Melvyn Douglas, Walter Huston, Frank Morgan, Ethel Barrymore. (Sept.)

✓✓ (F) *GUINEA PIG, THE*—Pilgrim Pictures: Off the beaten path is this ably acted British film about a schoolboy subjected to the snobbery of his socially superior classmates. With Richard Attenborough, Cecil Truener, Robert Flemmyng. (Sept.)

✓✓✓ (F) *HOME OF THE BRAVE*—Screen Plays-UA: This stirring war story, which points up the injustice of racial bigotry, is ably acted by Douglas Dick, Jeff Corey, Lloyd Bridges, James Edwards, Steve Brodie and Frank Lovejoy. (July)

✓✓ (F) *HOUSE OF STRANGERS*—20th Century-Fox: A stirring story of an East Side Italian-American family with Edward G. Robinson, Susan Hayward, Richard Conte and Luther Adler. (Sept.)

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really stays on...in*

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a smooth, provocative invitation on your lips

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warm, vivacious... lit with gold

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Sallow ☐	Brown ☐	BROWNETTE
Freckled ☐	Black ☐	Light ☐ Dark ☐
Olive ☐		REDHEAD
Deep Olive ☐		Light ☐ Dark ☐
SKIN: Normal ☐	LASHES [Color] ☐	If Hair is Gray, check type above and here ☐
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Tallulah
the Tube
says:



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—all you've got to do is take
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Doctors' examinations proved
Prell Shampoo removes dandruff
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● Emerald-clear Prell in the handy tube is really different! The patented cleansing ingredient in Prell's exclusive formula removes unsightly dandruff quickly, thoroughly. And Prell leaves hair soft and positively radiant! More radiant than any soap shampoo... more radiant—in hardest water!—than leading cream shampoos! Prell goes farther than any other known shampoo, because it's more concentrated. Get a large size tube today!



CREATED BY PROCTER & GAMBLE

- ✓ (F) *INTERFERENCE*—RKO: In this pigskin drama, teaming Victor Mature and Elizabeth Scott, romance is stressed more than football. With Lucille Ball, Sonny Tufts and Lloyd Nolan. (July)
- ✓✓ (F) *IN THE GOOD OLD SUMMERTIME*—M-G-M: Judy Garland and Van Johnson romantically paired in lilting musical of yesteryear. Judy never appeared to better advantage. With S. Z. Sakall, Spring Byington and Buster Keaton. (Sept.)
- ✓✓ (F) *IT HAPPENS EVERY SPRING*—20th Century-Fox: Baseball, chemistry and love are the ingredients of this screwball comedy with Ray Milland, Jean Peters, Paul Douglas. (Aug.)
- ✓ (F) *JOHNNY ALLEGRO*—Columbia: Suspense is the keynote of this fast-paced thriller, with George Raft, Nina Foch, George Macready. (Sept.)
- ✓ (F) *JUDGE STEPS OUT, THE*—RKO: Mildly entertaining tale of a Bostonian on a bender with Alexander Knox and Ann Sothern. (July)
- ✓✓ (A) *LADY GAMBLER, THE*—U-I: Strong, sordid study of a gal obsessed with gambling fever, vividly played by Barbara Stanwyck. With Preston Foster, Stephen McNally, Edith Barrett. (Aug.)
- (F) *LAW OF THE GOLDEN WEST*—Republic: *Buffalo Bill* rides again in this slapdash Western featuring Monte Hale, John Holland, Paul Hurst, Roy Barcroft, Gail Davis. (Aug.)
- ✓✓✓ (F) *LOOK FOR THE SILVER LINING*—Warners: Lavish musical of Marilyn Miller's life, full of memories and lilting tunes. With June Haver, Ray Bolger, Gordon MacRae. (July)
- ✓✓ (F) *LUST FOR GOLD*—Columbia: An exciting true-to-life tale taking you to Superstition Mountain with gold-struck Ida Lupino, Glenn Ford, Gig Young and William Prince. (July)
- (F) *MASSACRE RIVER*—Allied Artists: This tale of the Old West could do with less romance and more Indians. With Guy Madison, Rory Calhoun, Carole Mathews, Cathy Downs. (July)
- ✓ (F) *MIGHTY JOE YOUNG, THE*—Ford-Cooper-RKO: A superduper stunt film about a girl (Terry Moore) and a gorilla brought to Hollywood from Darkest Africa. Funny in a wacky way. (July)
- ✓✓ (F) *NEPTUNE'S DAUGHTER*—M-G-M: This fun-filled musical has Ricardo Montalban wooing Esther Williams as Betty Garrett chases Red Skelton. Keenan Wynn and "Cugie" are also on hand. (Aug.)
- ✓✓ (A) *ONE WOMAN'S STORY*—Rank-U-I: An absorbing romantic study of hearts in conflict, with Ann Todd, Claude Rains, Trevor Howard. (July)
- ✓ (F) *PREJUDICE*—New World Films: A sincere, worthwhile picture dealing with religious and racial bias. With David Bruce, Bruce Edwards. (July)
- ✓ (F) *RED MENACE, THE*—Republic: This melodramatic exposé of Communism in America points up the penalties awaiting those attempting to leave the party. It's timely but not too menacing. (Sept.)
- (F) *RED STALLION OF THE ROCKIES*—Eagle Lion: Saga of a renegade horse that roams the Rockies, stealing the farmers' mares. With Arthur Franz, Wallace Ford, Jean Heather. (Aug.)
- ✓✓ (F) *REIGN OF TERROR*—Wanger-Eagle Lion: Romantic costume picture of revolutionary France with Robert Cummings, Arlene Dahl, Richard Basehart, Arnold Moss. (Aug.)
- ✓ (A) *ROPE OF SAND*—Paramount: Greed and violence abound in this action-filled desert drama starring burly Burt Lancaster, villainous Paul Henreid, crafty Claude Rains, French siren Corinne Calvet, with Peter Lorre, Sam Jaffe. (Sept.)
- (F) *ROUGHSHOD*—RKO: This run-of-the-range Western has a good cast but a weak plot. With Robert Sterling, Gloria Grahame, John Ireland, Jeff Corey, Claude Jarman Jr. (Aug.)
- ✓ (F) *SAND*—20th Century-Fox: An entertaining yarn about a horse that escapes in the Colorado wilds and turns into a savage killer. With Mark Stevens, Coleen Gray, Rory Calhoun. (Aug.)
- ✓✓ (F) *SECRET GARDEN, THE*—M-G-M: Margaret O'Brien is a little vixen in this unusual movie of Victorian days. With Herbert Marshall, Dean Stockwell, Brian Roper. (July)
- ✓✓ (F) *SORROWFUL JONES*—Paramount: Place your bets on this amusing remake of "Little Miss Marker." With Bob Hope, Lucille Ball, Mary Jane Saunders, William Demarest. (July)
- ✓ (F) *STAMPEDE*—Allied Artists: Better-than-average Western with Rod Cameron, Gale Storm, Don Castle and Johnny Mack Brown. (Aug.)
- ✓✓ (F) *STREETS OF LAREDO*—Paramount: A rip-roarin' Western with Macdonald Carey, William Holden, Bill Bendix, Mona Freeman. (July)
- ✓ (F) *SUSANNA PASS*—Republic: Roy Rogers mows 'em down in this fast-moving Western. With Dale Evans and Douglas Fowley. (Aug.)
- ✓ (F) *TAKE ONE FALSE STEP*—U-I: Slick crime story with William Powell smoothly portraying a professor whose past catches up with him in the tempting form of Shelley Winters. Marsha Hunt, James Gleason and Dorothy Hart are also involved. (Sept.)
- ✓ (F) *WEAKER SEX, THE*—Rank-Eagle Lion: Ursula Jeans cuts a valiant figure as a hard-working housewife, keeping her family going in wartime Britain. A splendid cast includes Cecil Parker, Joan Hopkins, Derek Bond, Lana Morris. For your sentimental mood. (Sept.)
- ✓ (F) *YOU'RE MY EVERYTHING*—20th Century-Fox: Here's a diverting musical romance boasting the twin talents of fun-loving Dan Dailey and lovely Anne Baxter with little Shari Robinson. (Sept.)



LAUGHING Stock

BY ERSKINE JOHNSON

HENNY YOUNGMAN, the comic, came to Hollywood for a visit and later told a friend: "I passed Hedy Lamarr's dressing room. It was the first time I'd ever seen bleacher seats around a keyhole."

Robert Cummings's chicken ranch is yielding so many eggs he's put them on the market. The carton labels read: "These eggs are fresh. I know. I've laid plenty of 'em."

Joan Bennett, who is very nearsighted, was a visitor at the home of Barbara Stanwyck. She said to Barbara: "What a beautiful painting. I never saw that before." Replied Barbara: "Well, Joan dear, you never were on this side of the room before."

Overheard: "He's a character—without any."

Someone once asked John Barrymore the greatest disappointment of his life. He said: "I was taken to the circus when I was six. I came home completely crushed because I hadn't been born a freak."

A salad, bright, colorful and leafy, arrived at Carmen Miranda's table at the Brown Derby. Carmen gasped and said, "This I can't eat. This I must wear!"

Sylvia Fine's favorite story about her husband, Danny Kaye, is when he couldn't get a job as an entertainer and his father, who believed in his ability, let him sleep all day. When neighbors said, "How can you let that Danny sleep all day?" Papa Kaye would say:

"I make believe he's going to college."

That temperamental actress has a new title, bestowed by the publicity boys who handled her last picture. They've voted her "Miss Gunny Sack of 1949—the girl we'd most like to tie up."

A friend asked Walter Pidgeon how he came to be an actor. "Well," said Walter, "First I wanted to be a minister. Then a lawyer. Finally I settled by being an actor. As you can see, I was hell-bent for an audience."

Jimmy Durante on inflation: "So I went into this fancy joint and asked for a \$2.40 dinner and the waiter asks me do I want it on whole wheat or rye."

Overheard: "She constantly reacts as if everyone she meets is a movie camera."

At a performance of the horror play, "Silver Nails," Henry Hull was playing the role of a corpse at an Irish wake when the candles near the coffin accidentally ignited some straw flowers. Hull immediately raised up from the coffin, snuffed them out and ad libbed: "This isn't the first time a corpse got up and walked at an Irish wake."



*The famous
yellow package*

All Beech-Nut Gums
have the uniformly high
quality and fine flavor
that have given them such
outstanding popularity
throughout the nation.

*It's "Always
Refreshing"*



PEPPERMINT
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The Candy Coated Gum
Also in Spearmint and Pepsin



Shirley Temple,

starring in
"THE STORY OF SEABISCUIT"
 A Warner Bros. Production
 IN TECHNICOLOR

newest favorite of the stars—Deltah's

 PARIS-INSPIRED *Couturier Necklace*

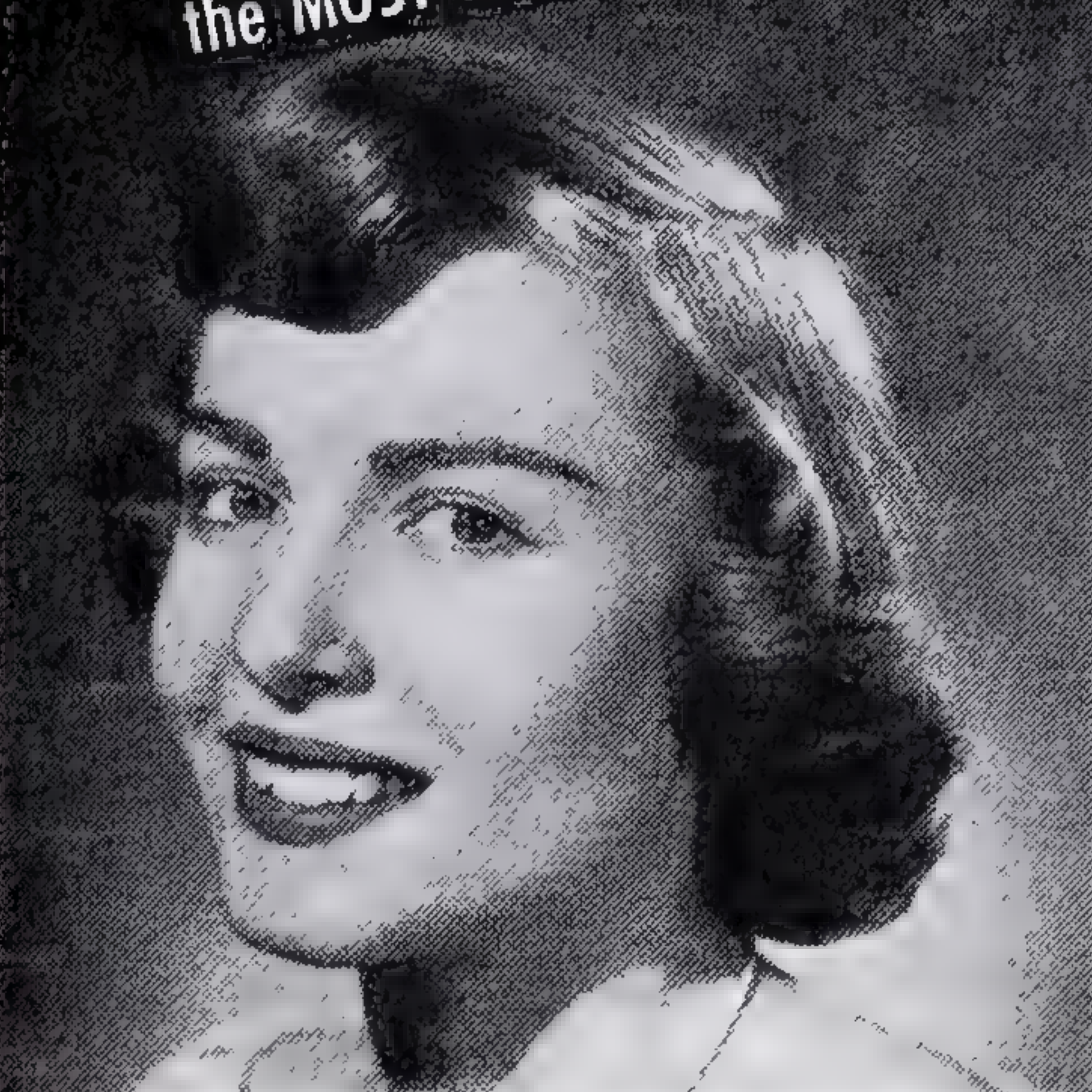
Created by Majeska, internationally famous stylist, to highlight today's exciting fashions—to impart a dramatic, luxurious look to the new wide and low necklines. *Deltah's* Couturier Necklace has the two-in-one effect of a lovely, lustrous simulated pearl necklace and a fine piece of diamond-like, rhinestone-set jewelry. From \$5.00 to \$27.00, Federal Tax included. Bracelet to match, budget-priced!

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Easier, Daintier... yet one of
the MOST EFFECTIVE METHODS!



Assures Hours of Continuous Action!

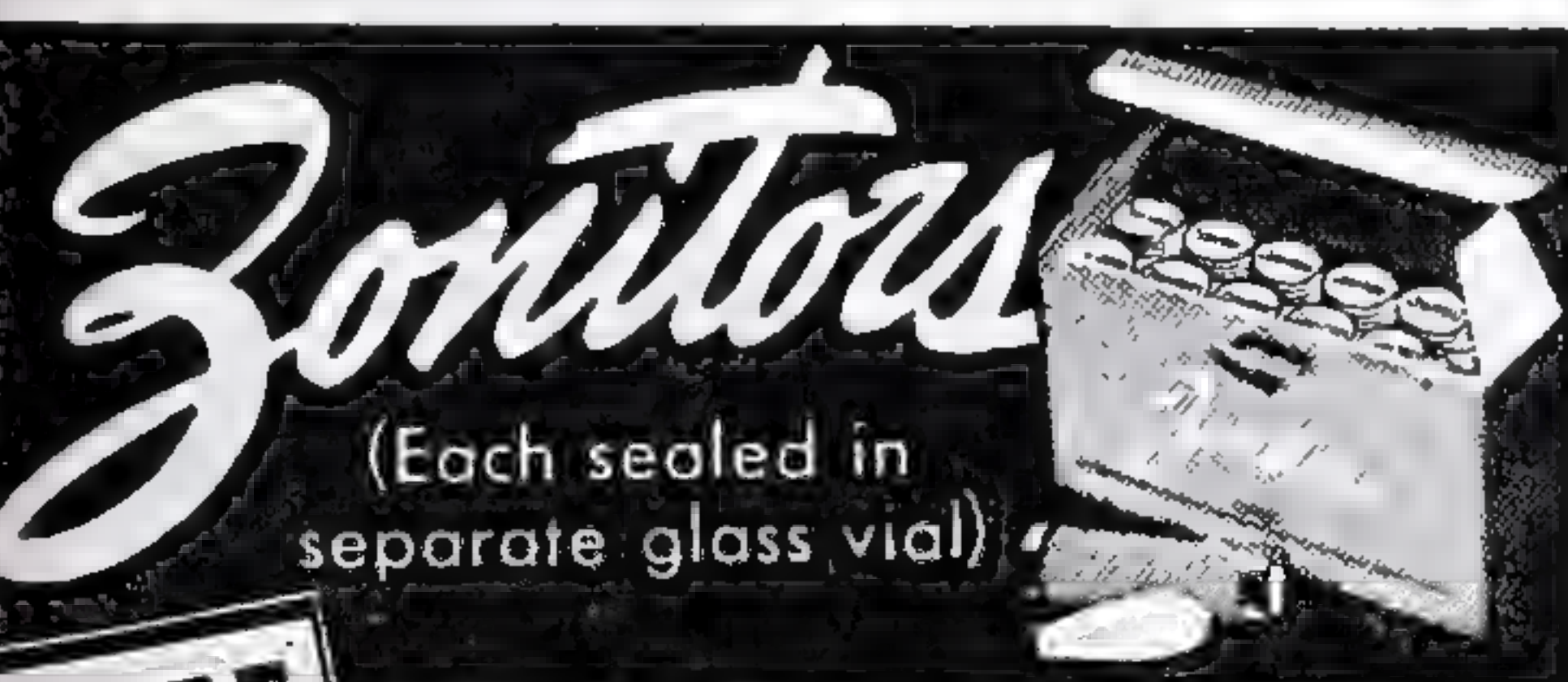
Zonitors have made a sweeping change in the whole idea of intimate feminine cleanliness—made it simpler, less embarrassing and more convenient, yet Zonitors are one of the most effective methods—so powerfully germicidal yet so absolutely safe to tissues.

What Zonitors Are . . .

Zonitors are greaseless, dainty, snow-white vaginal suppositories. When inserted, they release powerful germicidal and deodorizing properties for hours. Yet Zonitors are positively non-poisonous, non-irritating, non-burning. All you need is this dainty suppository—no extra equipment.

Easy to Carry if Away From Home

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INSIDE STUFF



On a bicycle built for one, Bob Mitchum escorted Janet Leigh, his co-star in "Christmas Gift," on a tour through RKO

(Continued from page 16) Howard Hughes, who produced "The Outlaw" and fought bitterly and tirelessly to bring it to the public without further cutting.

Married and Happy? Reggie Gardner carries with him, a picture of his baby son, but wife Nadia carries two, both in silver frames. Prouder parents you never saw . . . The Brian Aherne commute between their home in Hollywood and their Indio ranch, where Brian raises prunes and Mrs. Aherne sews. They fly in Brian's private plane . . . After chatting with the Ronald Colmans at two parties in a row, we'd say Ronnie and Bonita, who gave up a career to be a wife and mother, are the happiest and most contented couple in town . . . Gloria De Haven, however, did not give up her career for John Payne even though they have been reunited for the second time. But then, John isn't Ronnie Colman, either . . . June Allyson has made a sacrifice for husband Dick Powell, however. June, who gets deathly ill on boats, consented to accompany Dick on a two weeks' cruise. If June doesn't get too ill, Dick will buy back the boat he sold after he married June.

Davis Determination: The voice of Bette Davis carried conviction, so Cal paused, just inside the "Beyond the Forest" set, to listen.

"Why is it?" she was demanding of director King Vidor, "that every move and word of a character on the screen has to be just so? Aren't these characters we play human beings prone to make all the little natural mistakes that we, as human beings, make every day? Why do they have to be so perfect?"

"Bravo, bravo," (Continued on page 116)

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The Shamrock touch: Barry Fitzgerald, Ann Blyth and Bing join forces to recover an old Irish relic

✓✓ (F) **Top O' the Morning**
(Paramount)

BING CROSBY brings his special brand of charm to this chucklesome Irish fable. A mixture of fairytale, detective story and musical comedy, it will do until another "Going My Way" comes along.

Bing's role is that of an American insurance investigator, sent to the Emerald Isle when the Blarney Stone is missing. There he meets Ann Blyth, the darlin' daughter of Barry Fitzgerald, a kindly but not-too-bright police officer. Crosby's appearance puts a crimp in Fitzgerald's plans and a sparkle in Ann's eyes. Hume Cronyn is a simpleton and knave rolled into one, Jimmy Hunt a fine broth of a lad. Besides the traditional Irish songs, Bing croons two new ones: "You're in Love with Someone," and "Top O' the Morning."

Your Reviewer Says: Pure blarney.

✓ (F) **Scene of the Crime** (M-G-M)

HERE'S a murder mystery swarming with tough-talking shady characters called *Sleeper*, *Turk*, *Hippo*, and the like. Van Johnson is right at home among them as a sharp-witted sleuth. When an elderly colleague is killed while investigating a bookie racket, Van goes gunning for the murderer. His clues are scant, leading into one blind alley after another, but his persistence pays off in the end.

Van delivers a competent performance with luscious-looking Arlene Dahl as his worried spouse, Tom Drake as his admiring assistant, and Gloria De Haven as a burlesque queen who carries a torch for him.

Not an overly original whodunit, but it has its moments of suspense.

Your Reviewer Says: Rough stuff.



Song-filled sequel: Larry Parks, Ludwig Donath, Barbara Hale, Bill Demarest bring Jolson story to date

✓✓✓ (F) **Jolson Sings Again** (Columbia)

AL JOLSON has done it again. For the force of his dynamic personality, plus his singing voice, results in the second smash musical based on his life. And Larry Parks proves conclusively that his original triumph as the *Mammy Singer* was no flash-in-the-pan performance.

Sequel opens where "The Jolson Story" left off and reviews Jolson's return to Broadway, his remarriage, loss of self-confidence when he realizes he has become a "has been," and his eventual return to the top of the ladder.

Barbara Hale becomes a full-fledged star by her warm and sympathetic portrayal of *Ellen Clark*, the nurse who becomes Al's wife. And William Demarest, Bill Goodwin, Ludwig Donath and Tamarra Shayne excel in their original roles.

Your Reviewer Says: Let Jolson chase your blues.

Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Very good ✓ Good
F—For the whole family A—For adults



Naval epic: The aircraft-carrier sails away with the honors in this Jane Wyatt-Gary Cooper starrer

✓✓ (F) Task Force (Warners)

HISTORY comes alive in this impressively grim, nerve-shattering war story. An epic of super-human courage and endeavor, it records the vital role played by the U. S. Navy in World War II.

Gary Cooper effectively portrays a navy man who starts out as a young flier in 1921 and, after many setbacks, winds up as a rear admiral. He is stationed aboard the *Enterprise* when our woefully inadequate Pacific fleet is taken by surprise at Pearl Harbor. Jane Wyatt contributes a sincere performance as Gary's loyal, loving wife. Walter Brennan lends great conviction to the role of Coop's superior officer, who shares his knowledge of aircraft carriers and his devotion to the service.

A classic of its kind, "Task Force" ranks among the most authentic war pictures ever made.

Your Reviewer Says: Magnificently moving.



Drama down under: Hatred and horror reign as Bergman is torn between Joseph Cotten, Michael Wilding

✓ (A) Under Capricorn (Transatlantic-Warners)

NEVER has Ingrid Bergman looked lovelier than in this somber romance laid in Australia of the 1830's. Luckily, she has not one, but *two* shoulders to lean on—her husband's, Joseph Cotten, and that of Irish aristocrat, Michael Wilding.

Ingrid portrays a dipsomaniac. How she got that way is a long involved story full of frustration and talk. The question is, can Michael reform her without arousing her husband's jealousy?

Since Alfred Hitchcock directed the picture, it's long on atmosphere with occasional touches of horror. Margaret Leighton is a standout as a scheming housekeeper. Cecil Parker makes a capable governor. But it's Bergman who scores, lending credibility to a none-too-believable tale.

Your Reviewer Says: Saint Ingrid turns sinner.

✓✓ (F) She Wore a Yellow Ribbon (Argosy-RKO)

A BLAZE with color and action, this spectacular big-scale Western is as exciting as they come.

John Wayne, captain of an outpost of the U. S. Cavalry, is a weather-beaten old-timer about to be retired. Serving under him are lieutenants John Agar and Harry Carey Jr., also sergeants Ben Johnson and Victor McLaglen. Agar and Carey are rivals for the hand of lovely Joanne Dru, a major's daughter living at the post. Wayne and his men are meanwhile engaged in driving back a party of bloodthirsty Indians—a gruelling task entailing plenty of fast riding.

Mildred Natwick, George O'Brien and Arthur Shields round out the roster of players in this blue-ribbon winner.

Your Reviewer Says: A whopping Western.

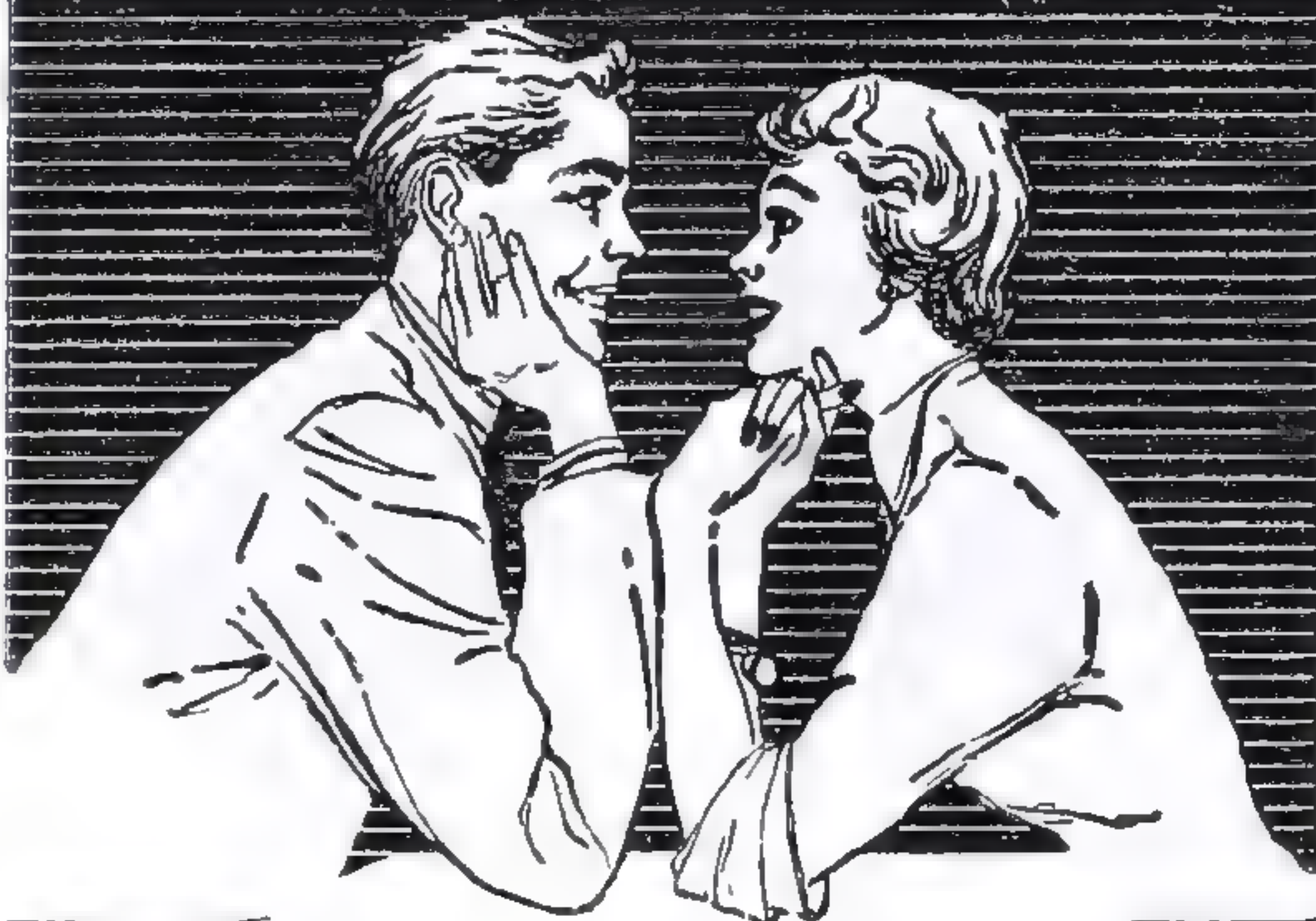
Stage

For Complete Casts of Current Pictures See Page 124

For Best Pictures of the Month
and Best Performances See Page 28

For Brief Reviews of Current Pictures See Page 17

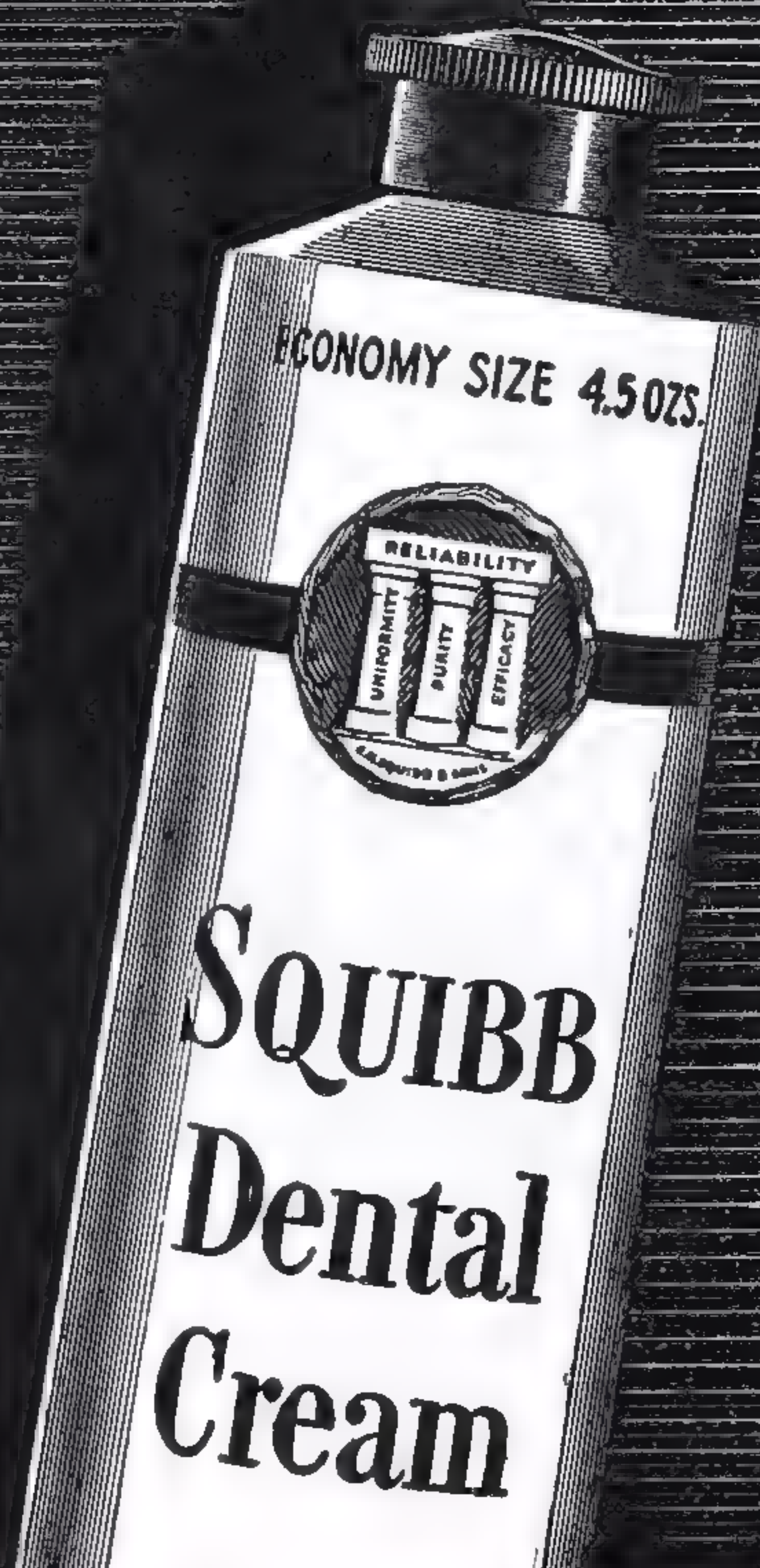
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Shadow Stage

✓✓✓ (F) The Heiress (Paramount)

THERE is nothing worse for a woman than to feel unwanted. Such is Olivia de Havilland's pitiful plight in this absorbing drama of conflicting emotions. Set in nineteenth-century New York, it's inspired by the Broadway play of Henry James' novel, "Washington Square."

As the painfully shy daughter of a successful, overcritical father, Olivia gives a brilliant performance. Montgomery Clift, looking very dashing indeed, brings love into her barren life. Monty makes Olivia feel desirable and alive but her happiness is short-lived when her father objects to the marriage on the grounds that Clift is a common fortune-hunter. He threatens to disinherit Olivia and it's then that Monty's love is put to the test.

Ralph Richardson scores as Olivia's clever, distinguished father who considers her awkward and dull; Miriam Hopkins is fine as her match-making aunt.

Your Reviewer Says: A fascinating film.

✓✓✓ (F) Lost Boundaries (Film Classics)

ONE of the season's finest films has been fashioned from W. L. White's eloquent story of anti-Negro prejudice. Producer Louis de Rochemont's documentary technique lends especial realism to the story.

Mel Ferrer excels as the light-skinned doctor torn between loyalty to his race and the pressing problem of earning a livelihood in his chosen profession. Beatrice Pearson makes him a most sympathetic wife. Passing themselves off as whites, they earn the respect and affection of the hidebound New England community. Until a crisis forces them to reveal the truth, even their children are unaware that they are part-Negro.

Newcomer Richard Hylton, as talented as he's handsome, poignantly portrays the son and Susan Douglas is moving as the teen-age daughter. The one flaw, in an otherwise splendid picture, is that the parents remain remarkably youthful after twenty years.

Your Reviewer Says: An attention-demanding drama.

(Continued on page 26)



Jennifer Jones as "Madame Bovary" has her husband (Van Heflin) bewildered by her ambitions in this powerful drama

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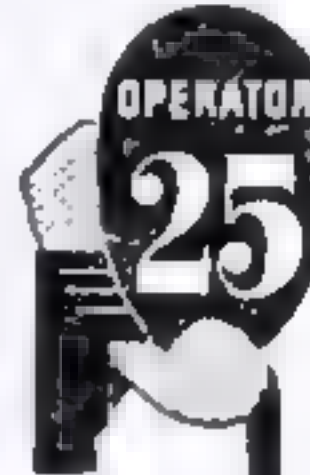
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PH 10-49 -

(Continued from page 24)

✓✓ (A) Madame Bovary (M-G-M)

WHEN a gorgeous gay creature weds a quiet steady fellow, trouble is in the offing. Especially, when she is Jennifer Jones and he is Van Heflin, portraying characters from Gustave Flaubert's celebrated novel.

Jennifer successfully conveys the restless intensity of *Emma Bovary*, a woman of many moods and many loves. She looks so ravishing in her nineteenth-century costumes, it's no wonder that men adore her. For example, Van, who cuts a pathetic figure as a plodding village doctor. You keep wishing he would put his foot down instead of suffering silently over his wife's misdeeds. There's her scandalous affair with Louis Jourdan, a cynical scoundrel who very understandably sets her heart afire. Later, there's Christopher Kent, a struggling law clerk with a marked appreciation for beauty.

The author *Flaubert*, portrayed by James Mason with dignified restraint, tells Emma's story as he defends his book before French court.

Your Reviewer Says: Fancy fireworks

✓✓ (A) Anna Lucasta (Columbia)

AT LAST, here's a picture that provides Paulette Goddard with a part she can sink her pretty teeth into—provides her too, with a new leading man. He's Bill Bishop, a fine-looking lad who turns in a commendable job as a college-trained farmer.

As *Anna*, a wicked gal with a heart of gold, Paulette is oh, so sultry. A tantalizing female full of spirit and spunk, she haunts the waterfront dives of Brooklyn. Her roughneck brother-in-law, Broderick Crawford, with a greedy eye on Bill's substantial savings, plots to marry Paulette to Bishop. But her surly, unforgiving father, Oscar Homolka, frowns on the idea of cheating his old friend's son. Paulette's sailor-sweetheart, John Ireland, is just as sure that she isn't cut out to be a farmer's wife.

Philip Yordan's play has been made into a thoroughly absorbing movie with a first rate cast. It's Paulette's best picture in long time.

Your Reviewer Says: Red-blooded romance

✓✓ (F) Yes Sir, That's My Baby (U-I)

FOOTBALL and fatherhood just won't mix. So Donald O'Connor discovers in this amusing comedy interspersed with song and dance.

Wed to campus cutie Gloria De Haven and the doting dad of a baby boy, Donald vainly tries to combine college and family life. Four of his ex-GI buddies are in the same sad fix. Trouble is, their wives are students, too, and psychology prof Barbara Brown convinces the girls that their respective mates should share all household chores. To the despair of coach Charles Coburn, that leaves no time for football practice. Everything looks hopeless on the day of the big game, but the old school spirit saves the day.

Nimble as ever, Donald doesn't get to dance enough. Besides looking decorative, Gloria sings a bit, while dignified Charles Coburn kicks up his heels. Joshua Shelle ("City Across the River") cuts a comical figure in all the rumpus.

Your Reviewer Says: Collegiate capers.

✓ (F) **My Friend Irma**
(Paramount)

BASED on the popular radio program of the same title, this flighty farce depicts the antics of a dumb blonde (Marie Wilson), her permanently unemployed boy friend (John Lund), and her long-suffering roommate (Diana Lynn).

Diana is pleasingly pert as a secretary trying to sell herself on marrying her millionaire boss, Don DeFore. The picture introduces night club favorites Dean Martin and Jerry Lewis, who start off their screen career with a bang. Martin certainly has a way with a song and his side-kick Lewis gives a Grade A imitation of a Grade C moron.

After much huffing and puffing by all concerned, everything turns out just fine. Anyway, *Irma's* many friends will think so.

Your Reviewer Says: A custard pie for Cupid.

✓ (F) **Red Light**
(Roy Del Ruth-UA)

WITH Virginia Mayo's help, George Raft learns that revenge isn't always sweet in this briskly paced murder meller.

The one person who means anything to Raft, his young chaplain-brother, is shot down by a hired thug. Spurning police assistance, Raft sets himself the task of trapping the killer. A hotel Bible is the only clue, for his brother's dying words were that he would find the answer there. The audience knows the murderer's identity, knows, too, that he will meet his come-uppance in the end.

Raft is stolid and relentless, and even Virginia can't distract him from his avowed purpose. Raymond Burr, Gene Lockhart, Barton MacLane and Henry Morgan complete a capable cast.

Your Reviewer Says: It gets the green light.

✓✓ (F) **Love Happy**
(Pickford-UA)

THOSE Marx Brothers are up to their old tricks again. There's cigar-smoking Groucho, bushy-haired Harpo, and the piano-playing Chico. They are out to steal laughs any way they can, neither sparing themselves nor the supporting cast to give you a good time.

It's the impish, ogling Harpo who hugs the spotlight. A light-fingered fellow, he innocently lifts a can of sardines for his starving actor-friends. It turns out that the can contains the missing million-dollar Romanoff diamonds. What happens after that must be seen to be appreciated. Of course, the boys surround themselves with a bevy of pretty girls. Ilona Massey heads the list as a foreign adventuress. Talented Vera-Ellen executes a spirited dance and attractive Marion Hutton puts zip into her songs. Altogether, a laugh-happy shindig.

Your Reviewer Says: Mad and merry.

✓✓ (F) **Savage Splendor** (RKO)

THE strange sights and sounds of the African veldt are captured in color in this remarkable picture.

Armed with rope and camera, Armand Denis and Lewis Cotlow journeyed some 22,000 miles by truck. They recorded weird tribal dances and customs including the coronation of a Congo king. The most exciting sequences, however, revolve around the jungle's wild beasts. Their party's invasion of the underwater hideout of the hippopotamus resulted in unusual pic-



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tures. A hair-raising highlight of the expedition deals with an enraged rhino overturning their truck.

These are a few of the vicarious adventures awaiting you here. They will make your next visit to the zoo seem awfully tame.

Your Reviewer Says: Africa, here we come.

✓ (F) Once More, My Darling (U-I)

IT TAKES a daffy debutante to catch eligible bachelor Robert Montgomery in this harum-scarum affair. Ann Blyth plays to the hilt, the starry-eyed chatter-box who accomplishes that notable feat.

To his dismay, Bob is recalled by the army for a really startling assignment. He's to give Ann the whirl of her young life so that her missing swindler-suitor, wanted by the government for embezzling jewels in Occupied Germany, will put in an appearance. But before Bob can prove his prowess as a *Don Juan*, Ann pounces upon him, pursuing him shamelessly. Jane Cowl of stage renown, regally portrays Montgomery's attorney-mother; Taylor Holmes is Ann's eccentric father.

Completely giddy, this will probably set you snickering, depending upon your mood.

Your Reviewer Says: Frisky and frivolous.

✓✓ (F) Johnny Stool Pigeon (U-I)

MOVING along at lightning speed, this movie meller holds you firmly in its grip.

Howard Duff, who specializes in being attractively sullen, makes a capable government agent. On the trail of a ring of dope peddlers, he enlists the reluctant aid of hard-boiled convict Dan Duryea. Dan puts him in touch with the mobsters, pretending Howard is one of them. It isn't easy, however, to fool such crafty gangsters as John McIntire and Barry Kelley. Nor is Duff at all certain he can trust Duryea to play square with him, considering his hatred for all coppers. To complicate matters further, Shelley Winters turns up, once again playing a brassy blonde pathetically seeking escape. Shelley goes

Best Pictures of the Month

Anna Lucasta
The Heiress
Jolson Sings Again
Lost Boundaries
Madame Bovary
She Wore a Yellow Ribbon
Task Force

Best Performances of the Month

Paulette Goddard in "Anna Lucasta"
Olivia de Havilland, Montgomery Clift, Ralph Richardson in "The Heiress"
Cary Grant, Ann Sheridan in "I Was a Male War Bride"
Larry Parks, Barbara Hale, Ludwig Donath in "Jolson Sings Again"
Mel Ferrer, Richard Hylton in "Lost Boundaries"
Jennifer Jones in "Madame Bovary"
Robert Montgomery in "Once More, My Darling"
Gary Cooper, Walter Brennan in "Task Force"
Ingrid Bergman, Margaret Leighton in "Under Capricorn"

for Howard because he's "different," little realizing he is a dick who refuses to be deflected from his duty.

What it stacks up to is seventy-six minutes of good fast entertainment.

Your Reviewer Says: Tough, taut thriller

✓✓ (F) It's a Great Feeling
(Warners)

HOLLYWOOD really kids itself in this one. Dennis Morgan and Jack Carson play themselves—a couple of actors working for the Brothers Warner. The studio's famous directors bow out when they learn the unpopular Mister C. is to be starred. Producer Bill Goodwin decides to let Jack direct the picture whereupon Dennis prepares to make a fast exit.

It's waitress Doris Day who changes Morgan's mind. Doris longs to trade her tray for a make-up kit and the boys set about selling her to Goodwin, doing it the hard way, of course. Doris does a take-off of a French glamour gal that's hilarious and her screen test with Jack, in which the sound track goes haywire, will have you howling. Carson is a great big overgrown kid with nary an inhibition, and Morgan is amiability itself.

What with a gag here, and a song there, plus guest appearances by Joan Crawford, Gary Cooper, Jane Wyman, Errol Flynn, Ronald Reagan and Edward G. Robinson, you'll be well-entertained.

Your Reviewer Says: Sure-fire fun.

✓✓ (F) I Was a Male War Bride
(20th Century-Fox)

A CARY GRANT movie is always a reason for rejoicing. In this one, Cary and attractive Ann Sheridan are involved in a series of absurdly humorous situations.

A French captain stationed in Germany, Cary goes out of his way to insult Ann, a WAC lieutenant. She finds him equally repulsive, or so she tells him. Next thing you know, they are up to their ears in love. It takes a bit of doing, however, to circumvent Army red tape and get Grant aboard an American-bound boat as Ann's "war bride."

Cary is, in turn, glum and romantic, while Ann is beautifully blunt. The chances are you'll enjoy their antics.

Your Reviewer Says: Cary in a comedy of errors.



Howard Duff gives Shelley Winters a cool reception in "Johnny Stool Pigeon"

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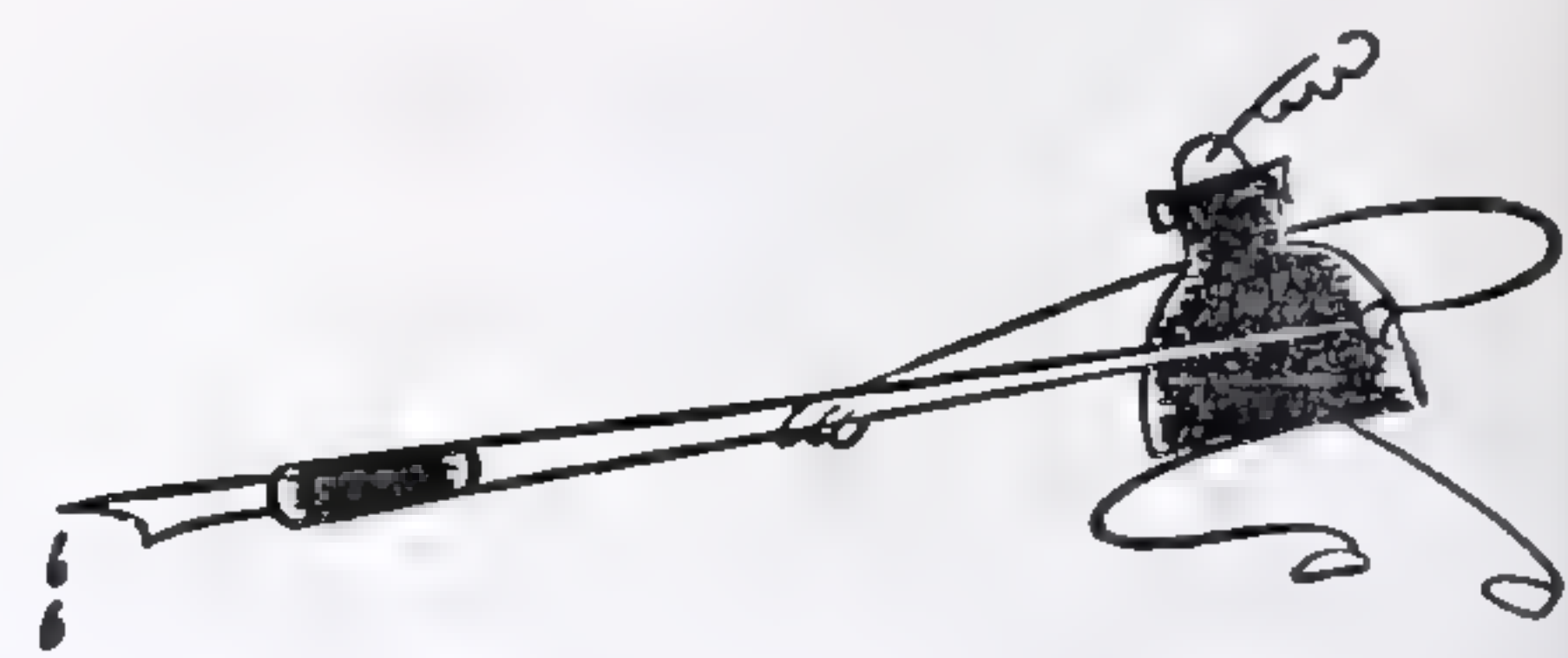
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Readers Inc



Cheers and Jeers:

I have just read the August issue of Photoplay and Cal York's gossip on Gene Kelly and Frank Sinatra got me angry. I really don't know how people could think that Frankie has stolen "Take Me Out to the Ball Game." Sinatra isn't hot stuff anymore. Why, if it wasn't for Gene Kelly's acting and dancing, the picture would have been a total flop.

JUNE WINTERS
Perth Amboy, N. J.

I spent a very enjoyable hour discussing "Choose Your Star" with some of my friends between classes at Hunter College. We picked Jayne Meadows as the most promising actress, although Nina Foch ran a very close second. We could not reach an agreement as to who was the most promising actor. I could not pick one actor, but could only narrow the field down to five—Paul Douglas, Arthur Kennedy, Stephen McNally, Gar Moore and Richard Stapley.

BARBARA SUZANNE GILBERT
Brooklyn, N. Y.

We are a little surprised, in England, that Hollywood should see fit to produce such a film as "The Snake Pit." Admittedly, the acting is superb, particularly, Miss de Havilland, but the theme and the way in which it is treated leaves us wondering how such sordid, unpleasant depiction of what is, to say the least, a delicate subject, ever passed the censor. Rather a letdown from the other high-caliber American films we have seen recently, like "Easter Parade" and "Red River," which really gained our applause.

RAY SEATON
Leicester, England

Readers' Pets:

Where has Hollywood been keeping tiny Mary Jane Saunders? She really has wonderful acting ability, besides charm, beauty, and the ability to capture everybody's heart. Let's see more of a real actress, unspoiled in every way, and with more personality than six of Hollywood's most capable women.

JEANNE MARTINO
Buffalo, N. Y.

After seeing John Derek in "Knock on Any Door," I can honestly say that they didn't call him *Pretty Boy Romano* for nothing. As soon as he appeared on the screen, there came whistles from every direction. How handsome can you get? On top of that, he can really act.

DONNA KELEMEN
Detroit, Mich.

Casting:

Where did Twentieth ever find such a corny story as "The Beautiful Blonde from Bashful Bend" for Betty Grable? Another picture such as that will just about finish her. To me she has always

been the epitome of glamour, but I couldn't take "The Beautiful Blonde." Give us more pictures like, "When My Baby Smiles at Me," and Betty will remain at the top. Otherwise, she is likely to be superseded by a comparatively new darling, Susan Hayward, who has everything.

ARLINE HAYNES
Los Angeles, Cal.

Question Box:

In many pictures that I have seen Gene Kelly in, he had a scar on his face. Could you tell me how he got it.

PAT KELLEY
Denver, Colo.

(In a motorcycle accident many years ago.)

I recently saw "Knock on Any Door" and enjoyed it immensely, but will you settle one question for me. Was Nick Romano really guilty of the murder for which he was convicted?

L. I. LANE
Natchez, Miss.

(Yes.)

I saw "Bad Boy" starring Audie Murphy. Could you tell me how old he is, how tall, and where he was born? Audie Murphy is the best actor I have seen in quite a while. Was that a double when the car crashed and ran over a hill?

DORIS DE LUCA
Brooklyn, N. Y.

(Audie was born in Kingston, Texas, June 20, 1924. He is five-feet-eight. A double was used for the crash sequence.)

I want to know if the music box June Allyson gave Margaret O'Brien in "Little Women" is the same as Shirley Temple had in "Kathleen."

PEGGY STEWARD
St. Louis, Mo.

(No, it is not the same one.)

I have just seen an old but delightful movie, "The Wizard of Oz." How old was Judy Garland in this movie, also, in what year was it made?

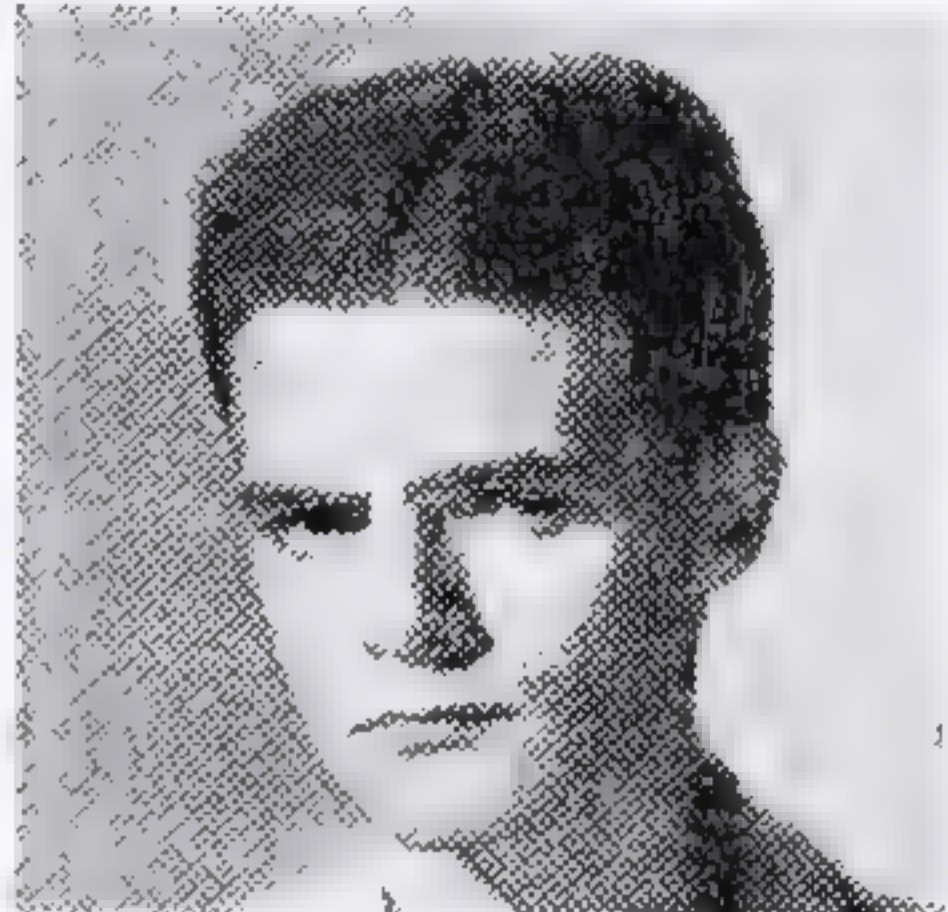
AUDREY JACOBSON
Chicago, Ill.

(The movie was made in 1939. Judy was sixteen at the time.)

I have just seen "City Across the River" with Peter Fernandez and Anthony Curtis. Please state their ages. Are they married?

MARLENE BELLES
Wilkes-Barre, Pa.

(Peter Fernandez was born in New York City on January 29, 1927. He is five-feet-ten, has brown eyes and hair and is unmarried.)



(Anthony Curtis was born in New York City on June 3, 1925. He is six-feet tall, weighs 158 pounds, has blue eyes and black hair and is unmarried.)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.



I dreamed
I went
shopping
in my

maidenform* bra

Asleep... but it all seemed so real! Leafing through lettuce, browsing over broccoli... all eyes gave my figure a big "aye." And all because of my Maidenform brassiere. No figure can ever get out of line with Maidenform at the controls. Uncanny the fit, wonderful the comfort! Maybe you've dreamed of a bra like this!

A.M. You want to look your best... accentuated, lifted... it's Maidenform's Allo-ette* for you! P.M. You're wearing an I-dare-you neckline... choose Dec-la-tay.* Or for the no-straps-at-all look... Maidenette Strapless.*

Shown: Maidenform's Allo-ette in white rayon satin... 32-42
Just one from a vast collection of styles and fabrics.

There is a **Maiden Form** for Every Type of Figure

REG. U. S. PAT. OFF.

THE STORY BEHIND THE BIGGEST **PICK-UP** IN ENTERTAINMENT HISTORY!



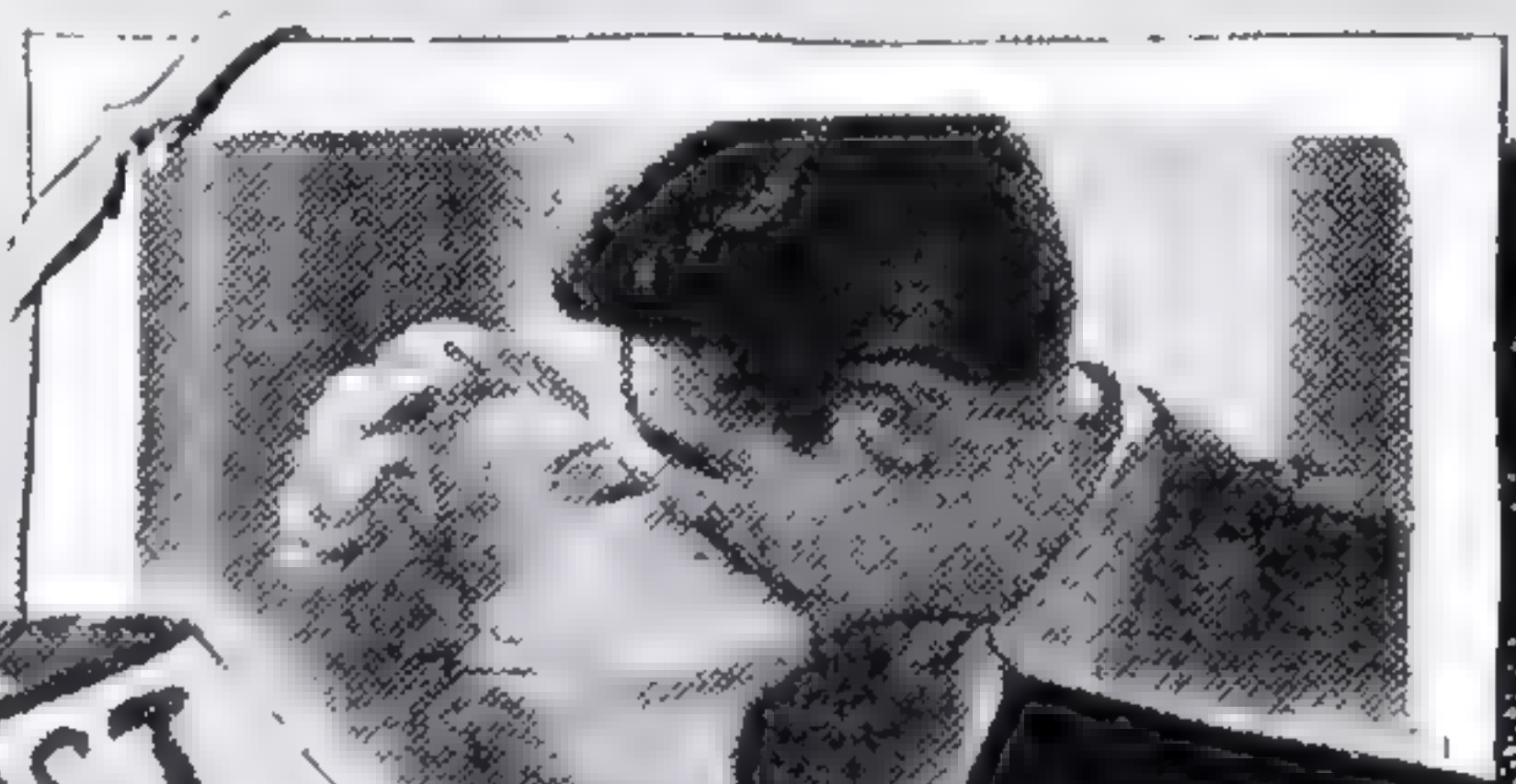
"With 50,000,000 Frenchmen, she has to pick me!"



"She took me for a hayride in Heidelberg!"



"I was the best thing in a skirt in Bremerhaven!"



CARY GRANT

ANN SHERIDAN

HOWARD HAWKS' **I Was a MALE WAR BRIDE**

with
Marion Marshall • Randy Stuart • William Neff
Directed by
HOWARD HAWKS • SOL C. SIEGEL
Screen Play by Charles Lederer, Leonard Spigelgass
and Hagar Wilde • From a Story by Henri Rochard

20th
CENTURY-FOX



HAVE
YOU
SEEN
FLORENCE?
!!!

THE MOST HILARIOUS HIT IN MANY A HONEYMOON!



Announcing THE WINNERS

WIN a Present from a Star" we said in the June Photoplay. Little did we know what we were starting. During all the weeks this contest ran there was no end to the mailbags that bulged with last lines for our limerick about Leo, Metro's lion.

A special staff went to work . . . and worked and worked. Often enough, so many last lines were so clever and unusual, that we wished we had two or three prizes from the star in question. But, in presenting our list of winners, we want you to know that every entry received individual attention and, in every case, there was unanimity of opinion that the best line won.

THE WINNERS ARE:

1. Prism-Lite Diamond Ring and Gold Wedding Band from June Allyson: Mrs. Fred A. Mosser, Glenham, S. Dakota.
2. "Little Women" Dress by Lanz of California, Size 13, from Janet Leigh: Mrs. Richard Goodwin, Cambridge, Mass.
3. Set of Coro Costume Jewelry from Judy Garland: Mrs. Ruth K. Collins, Colorado Springs, Colo.
4. Guitar used in "Border Incident" from Ricardo Montalban: Daniel Mendonia, Fall River, Mass.
5. Purse carried in "The Forsyte Saga" from Greer Garson: Mavis Frissell, Middletown, Conn.
6. American Airlines Round Trip to Hollywood from Airport Nearest to Winner's Home from Robert Taylor: Miss Bette Roberts, Chadwicks, N. Y.
7. Saks-Fifth Avenue Sweater, Size 34, from Ava Gardner: Miss Peggy Doll, Frederick, Md.
8. Esther Williams-Cole of California Swimsuit Worn in "Neptune's Daughter," Size 36, from Esther Williams: Muriel A. Deitch, New York, N. Y.
9. Topflight Tennis Racquet from Van Johnson: Mrs. Charles Semple Jr., Louisville, Ky.
10. Gruen Wrist Watch from Ann Sothorn: Helen Jane Shields, Tooele, Utah.
11. Rima Automatic Self-winding Watch from Spencer Tracy: Aaron Lowenstein, Negaunee, Mich.
- 12, 13 and 14. "Little Women" Doll sets by Mme. Alexander of Alexander Doll Co. from Margaret O'Brien: Mrs. Mary Nishimura, Woodland, Cal.; Jeannine Ponder, El Paso, Tex.; Nancy Joan Cooper, Philadelphia, Pa.
15. Spalding Professional Uniform, Baseball Shoes and Pitcher's Glove from Jimmy Stewart: Mr. E. Jackson, Detroit, Mich.
16. Bell and Howell Autoload, Filmo Camera and Case from Angela Lansbury: Mrs. Mary A. Neffinger, Waltham, Mass.
17. Autographed Record Album from Jeanette MacDonald: Miss Hazel R. Saunders, Oakland, Cal.
18. Luggage from Peter Lawford: Edna Vest, San Francisco, Cal.
19. Gruen Watch from Gene Kelly: Miss Kathleen Ann Foley, Charleston, W. Va.
20. John Frederics Hat from Audrey Totter: Mrs. Pauline Saltzman, Grand Rapids, Mich.
21. Original Painting from Frank Sinatra: Miss Bette Bishop, Tiffin, O.
22. Ronson Table Set from Deborah Kerr: Mary Carter, Indianapolis, Ind.
23. Winchester Gun from Clark Gable: Bob Sayler, Puyallup, Wash.
24. and 25. Black Suede Ingber Purses from Kath-

(Continued on page 103)

SECOND



p "But I've waited all my life for the break I'm getting now," says Dan Dailey of "You're My Everything"

CHANCE

by Louella O. Parsons

Sometimes love can find a way
out of a problem for which
reason has no solution. That is
the way it was with Dan and Liz



With Dan III—separation taught them how much they meant to each other

THE Dan Daileys have reconciled, as all of us who knew them were sure they would. There never was a time when Dan or Elizabeth denied they were in love. They were separated for three months only because, as they said, they wanted no reconciliation until all of their problems were settled.

Dan's announcement was so like him. "I'm very happy that we can keep our little home together," he said. I'm happy, too, for his sake and Elizabeth's sake and, above all, for the sake of Daniel III, aged two.

Elizabeth Hofert Dailey is slim, blonde, and prettier than most movie stars. In addition, she is a college girl from a well-to-do family. Her father, the Christmas tree king, sells trees all over the world. She went to school in California and she has a large circle of friends here. She rides beautifully, swims, skis, and is completely spirited and independent. No little *Miss Mouse*, this girl, flattered and agog over living in the background of her husband's screen fame. (Continued on page 121)

Found: the silver lining

BY WYNN ROBERTS

This is the story of June Haver
—who took a heart-breaking
detour before she found the
love she had once passed by



A bite of hard candy closed down production on June's movie and brought a new man, Dr. John Duzik, into her life



With Ray Bolger on the set of "Look for the Silver Lining," a picture that proves June's attraction is more than a cute sparkle

IN June Haver's heart, there'll always be a special place for the year 1949. Within its boundaries, June has established herself as a first-rate star, acquired a more mature personality, regained her peace of mind and, above all, recovered her Dr. John Duzik, whom she lost for a time, when she eloped and married Jimmy Zito.

She met Dr. John the way a girl so often meets the man who later turns out to be the most important thing in her life—as the result of an accident. She had come down hard on a piece of candy during a time-out on the set of "When Irish Eyes Are Smiling," and had broken a tooth.

Dick Haymes, her leading man, had volunteered the name of a "terrific dentist."

"What's his name?" June wanted to know. (Continued on page 74)

Star bright: June Haver, who soon will be seen in "Oh, You Beautiful Doll"

Engstea



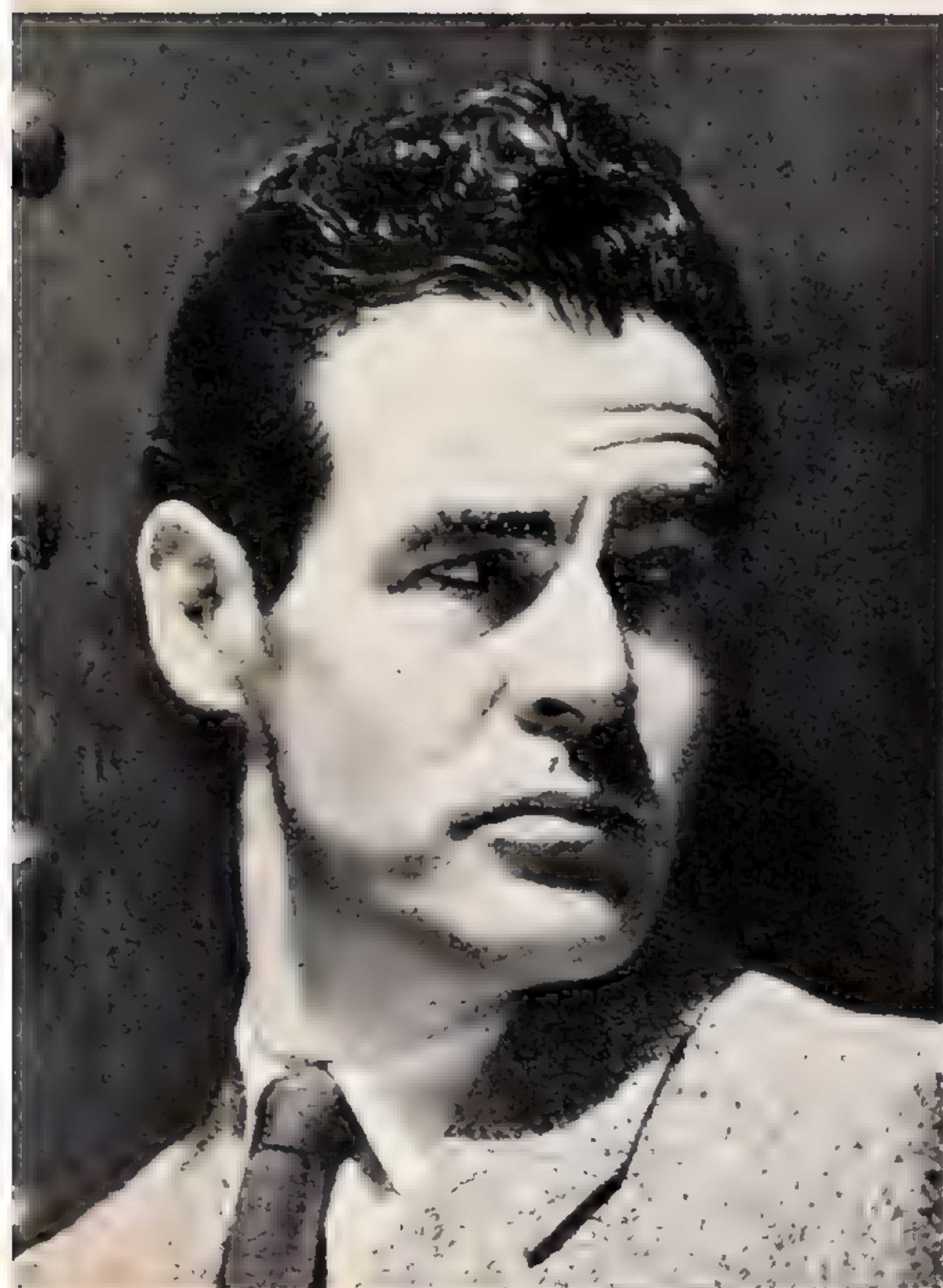


I LIKE

BY SHEILAH GRAHAM

Sheilah scratches below the glamour surface to reveal the courage that lies hidden in Hollywood

Built up to the skies when she was chosen for "Amber," Peggy Cummins should have collapsed like a punctured balloon when she lost the role



B pictures couldn't keep Robert Ryan out of Grade A



It needed more than wisdom for Gene Tierney to decide to give her marriage another chance



Dr. Lindstrom required something beside a steady head when he flew to Italy

THEIR NERVE

IT has been said that, within the same hour that anything happens in Hollywood, it makes the headlines. Frequently this is true. But, contradictorily, many of the greatest stories—the stories that occasion the most talk in the town itself—never see printers' ink. So when I talk of the real heroes of Hollywood I don't, necessarily, mean Humphrey Bogart or Errol Flynn. I mean those boys and girls who, in their daily lives, display more courage than any script writer ever asked them to show.

First of all, *(Continued on page 98)*



It wasn't medicine that cured Jane Greer of a tragic illness in her teens and gave her her chance at success and a happy marriage with Ed Lasker



Dorothy Mitchum might have judged Bob for another reason than the one that appeared in the headlines



Lilli Palmer didn't dodge the blow when tragedy hit



At the farm, Rita travels around in the car Aly gave her before their celebrated marriage



Aly was afraid Rita would be timid—and not make the grade with his horse-loving family Harrais de Marly, their honeymoon home



PHOTOPLAY
FEATURE
ATTRACTION

I MISSED the wedding after all, the wedding I'd godmothered. A sudden switch of dates had left me stuck in London with a shindig of my own. Aly had been more than kind. He had offered to arrange for the transportation, to the extent of sending his own plane for me. I had been forced to decline with thanks. I was still moping about it, unconsoled, a week later, when the telephone rang.

It was the hotel telephone operator. "The Princess Khan is on the wire," she said, with that wonderfully respectful attitude of voice you find in England.

"Darling!" Rita exclaimed, cheerfully. "Surprised?"

"Surprised and delighted," I said. "Where are you?"

"Here, in London. We've just arrived to attend the races, among other things. We're going to the Derby at Epsom Downs this afternoon. We want you with us."

"I'd be happy to," I said.

It had been six months since I'd last seen Rita. Much had happened to her during those six months, but one good glance at her and I could see that it had been for the good. She was slenderer, healthier and happier looking; fairly aglow.

"Aly's with his father, but he'll soon join us," she said, brightly. "The Aga's horse *Hindustan* is entered in the Derby and they're conferring. There's more to winning a race than one might think!" Her eyes sparkled with enthusiasm. (Continued on page 42)

Color pictures by Savitry

The

The story of Rita Hayworth, from
the days of the dancing Cansinos
to the honeymoon days of a princess

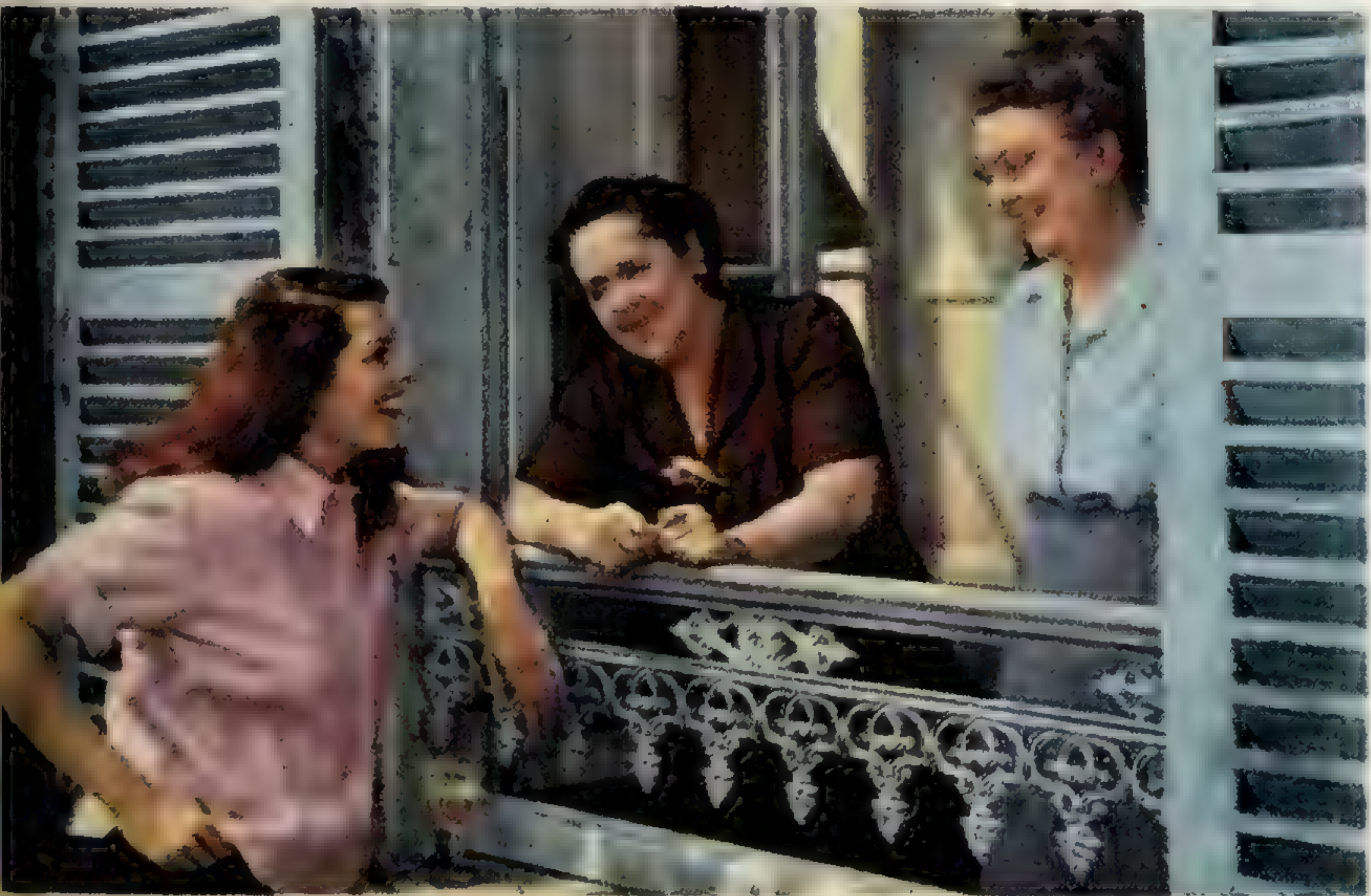
By Elsa Maxwell



A prince and princess at home: Aly presented entire horse farm to Rita as a marriage gift!

Fabulous Life

With Elsa Maxwell and Madame Vuillers. The latter, in charge of farm, knows more about horses than any other woman in France



Life at Marly is simple and informal. Rita spends most of her time outdoors, exploring her new estate



The Fabulous Life



I perked up. "Are you really that interested in racing?" I asked.

"I'm mad about it," she told me. "As you know, Aly gave me a stable of horses for a wedding present and I've already started racing them. A filly of mine has been entered in the Grand Prix at Long-champs, which you'll also attend with us, we hope. We've engaged the celebrated jockey, Smirk, to ride her and with Smirk aboard, the handicappers are going to make my *Double Rose* one of the favorites. Aly's thinking of putting a wager on her. So might you, Elsa."

We were still talking about horses when Aly, as cordial and as dashing-looking as ever, joined us.

There is an appeal about Rita Hayworth that is instantly picked up by crowds. I have seen her (Continued on page 104)



Rita—a dark-eyed flame at fifteen



Eduardo Jr., nearly 3, and Rita, nearly 4



Margarita Cansino—a six-year-old siren at the beach!



Old publicity shot shows resemblance to Queen Nefertiti



Marriage to Edward Judson made her a star



Rita and Vic Mature—a romance that finally floundered



Marriage to Orson Welles made her a blonde



In "Gilda" with co-star Glenn Ford, she was flame on film



Marriage to Aly Khan made her a princess



carpet slipper Romeo

BY MAXINE ARNOLD

HE'S BROAD of shoulder, slim of hip, and he moves with the lithe grace of a toreador. He's Ricardo Montalban, a good will gift from south of the border, whose caressing speech and quick smile remind us that even in this atomic age, love is still "muchachas" in bloom.

In Mexico, he was known as a dramatic star. Until he made "Fiesta," he never had danced a step professionally. But his grace instantly typed him for musicals. He had never attempted playing a piano, either, until that picture. Now, he's studying with Andrew Previn's father, wants to be a concert pianist. "I'd rather learn to play a piano than anything," he says, with customary enthusiasm. "But I'm not going to take any short-cut course—you know, that two-weeks-and-you'll-play-the-such-and-such-way. I'm going to learn the hard way—ta-da-da-da-da-de," he sings out, playing an imaginary scale up and down in mid-air with gusto.

When they were making "Neptune's Daughter," it was the same story. "I cannot really sing," he remonstrated. However, his rendition of "Baby, It's Cold Outside," has since broken records.

On the screen, he's a perfect Latin lover, dark, dashing, and debonair. Off the screen, he's Hollywood's most ideal husband; devotion itself to his beautiful wife, Georgianna; his pretty little dark-eyed daughter (Continued on page 91)

He's the perfect Latin lover, dark, dashing and romantic. He's also something of a Puritan—this Ricardo Montalban who acts like the menace he isn't



Good will gift from south of the border: Ricardo Montalban of "Battleground"

Fink and Smith

With wife Georgianna, children Mark, Anita and Laura. He fell in love with his wife two years before he met her



Olivia de Havilland and Montgomery Clift in the poignant love scene that marks Monty's first screen kiss

Photoplay sneak preview
"THE HEIRESS"

A picture already receiving advance notices for the performances of Olivia de Havilland and Montgomery Clift and the magnificence of its production, this is the first in a new Photoplay series of movies to come



Olivia used studio library for research

A GAIN, in "The Heiress," Olivia de Havilland erases her personal beauty to play an unattractive woman and to become a strong contender for this year's Oscar. She's seen as *Catherine Sloper*, the dominated daughter of a wealthy doctor of Washington Square. Ralph Richardson is the father; the role Basil Rathbone played so brilliantly on Broadway. Monty Clift plays—as only he could—the fortune hunter who charms the heiress. Miriam Hopkins, Mona Freeman and Vanessa Brown are among the others in the cast of this picture, which is said to have cost \$3,000,000.



Edith Head worked from museum costumes and photographs of a century ago in designing Olivia's clothes for the film



Olivia copied hair-do of the period from a portrait of her great-grandmother, made it more severe for plain-girl role

Powder and rouge was discarded, special make-up used to give Olivia the severe spinster look needed for her part





Olivia awakens her aunt, Miriam Hopkins, to tell her she is engaged. Bed is one of many antiques bought to furnish house in 1850 period

Dramatic scene between Olivia, Monty and Ralph Richardson, the popular British actor who came to Hollywood expressly to play the stern father



Fate and a handsome man change the a lawn party. Olivia and Monty danced



Photoplay's sneak preview

"THE HEIRESS"



Now mistress of her fortune, the heiress awaits the return of her lover and her final chance to be mistress of her fate

course of Olivia's life—when she meets Monty for the first time at to authentic tunes, learned the polka and gavotte of a bygone period



That new

by *Ruth Waterbury*



With Dean Jagger in the Fox commissary. Paul doesn't mind the fame—but he does mind the diet of cottage cheese and tomatoes



With model Mary Jane Barnes at a recent premiere. His shrewd eyes don't miss a trick—especially if it's small and blonde!

ON Broadway, where everyone is “a character,” Paul Douglas was a “character’s character.” Now a resident of Hollywood for one very full year, Hollywood being, as you know, a colony where if you are not highly individualized you might as well exit quietly, Paul Douglas is as distinctive as a pine tree growing in a parlor.

“They are marveling at my overnight success out here in Hollywood,” he says, grinning. “Yes, sir, they go around marveling at my clicking so fast. And so do I. It’s taken me hardly a day over thirty years to make it.”

He is completely himself. He calls himself a big ham. “If you made up a chart for what makes the perfect star,” he says, “I’d be ruled off the course before starting. My nose is too big. So are my feet. I weigh too much and I’m forty-two years old. So here I am under contract to Twentieth Century-Fox. I say ‘good morning’ to big shots, I get a fortune every week and all I’m allowed to eat is cottage cheese and sliced tomatoes.” He grins again, as he sits in the very crowded Twentieth commissary, his shrewd eyes not missing a trick, especially when the trick is small and blonde and passing by. “I couldn’t be happier,” he says.

If you were to meet him, you would know immediately that that’s undoubtedly true. Such beaming contentment as his couldn’t possibly be faked. Not since Gable was discovered has there been a (Continued on page 100)

man!

He may be over the age limit for a matinee idol.

But with Paul Douglas, those thirty years of waiting add up to a personality punch that hasn't been felt since Gable hit Hollywood!

"If you made up a chart for the perfect star, I'd be ruled off the course before starting!" Paul's in "Everybody Does It"





Greg and wife Greta: Temperament is now taboo



Jonathan inspects helmet his dad wears in "Twelve O'Clock High"

Restless HEART

BY HYATT DOWNING

Today, at the peak of his career, Greg is facing an old Peck problem. It offers the challenge he lives by

WE were standing in the game room and bar of Greg Peck's new house in the Palisades. Below us lay west Los Angeles and Santa Monica, blurred to a faintly bluish patina by smog, and westward, the Pacific glinted in the last light of the late afternoon sun.

"Hilltops seem to be a weakness of mine!" Greg grinned. "My last place was high up, too.

"I suppose," he went on thoughtfully, after a moment, "that it might be said that I want a house on an eminence because I like to look down on others. But that wouldn't be true. I guess it would be more accurate to say that I simply want to get as near the top of things as possible."

It undoubtedly was this passion to get as near the top as possible which drove Greg from a comfortable, if unstimulating, home environment in San Diego; which forced him to abandon jobs promising safety for the future; which turned him at last toward New York. Always there's (Continued on page 96)

Gregory Peck, who is still searching for new places to grow in!

Fink and Smith





Made in Hollywood

Betty Garrett and Larry Parks browse around the Actors' Hobby Mart. In the background are John Beal, creator of the store, and manager Ann Davenport, also a contributor. Store sells only articles made by people in show business



Marie Windsor with her hobby—ceramic book ends in the form of Comedy and Tragedy masks

Hollywood displays some unexpected talents—behind a showcase window!

WOULD you like to buy a painting by Lew Ayres, a sweater knitted by Joan Crawford? Wares like these intrigue visitors to the Actors' Hobby Mart on North Canon Drive in Beverly Hills. This shop, brain-child of actor John Beal, is the outlet for Hollywood hobbyists. John, himself, will sketch your portrait on the spot for \$15.00. Or you can send him your photograph for his model. Strictly a business proposition, the store is a revelation to tourists who thought show people spent their spare time partying.



Mrs. John Lund, who makes her own clothes, works on striped skirt and scarf for the shop



Easy on little girls' knees! Mona Nierney, following her mother Mona Freeman's lead, decides that the prayer chair designed by actor Jerome Bakewell is just about her size!



Harry Davenport, 83-year-old actor, shows Dean Jagger cigarette holders he makes—from chicken bones. Harry's daughter Ann is general manager



John Beal and the Larry Parks inspect model steamer by actor Richard Whorf. Carved wooden head above John is by character actor Stuart Holmes, once Theda Bara's leading man



Clara Scott, Martha Scott's grandmother, crochets doilies and gloves for store. Carlton Alsop, Martha's son, hopes to sell his copper pictures soon

that young



Moment in Miami: Liz and her fiancé, William Pawley Jr.
Walter Resce

BY RUTH BRIGHAM

Liz Taylor counts this her jackpot year. For it has brought her the things she most wanted. And not the least of these is love!

Her mother hopes marriage will bring out some hidden domestic talents!
Walter Resce

magic



Liz loves to show her 3½ carat emerald-cut diamond
Walter Resce

“WE CAN’T plan definitely,” Liz Taylor says, “because February may find me in Rome making ‘Quo Vadis.’ But I’m hoping instead for a church wedding in Beverly Hills.”

They’ll live in Miami, the young William Pawleys, stay in Hollywood only when Liz is working. Liz came to love Bill’s home town while she and her mother were guests at the Pawleys’ Sunset Island home. “In Hollywood,” she explains, “I could never be anything but Elizabeth Taylor. In Miami I’ll be Elizabeth Pawley—and I’ll like that!” During the holiday, Liz and Bill—who is twenty-eight years old, tall, dark and handsome and had quite a record with the Air Force during wartime when he flew the Hump—spent most of their time enjoying water sports. Evenings, of course, there were dancing parties at the beautiful island estates. “What a year!” Elizabeth sighed. “It brought me my first adult role in ‘Conspirator’! And it brought me Bill!”



“Conspirator” will give
her public new
views of Elizabeth
Coplan-Dirone



Study hour calls for Dad's help. Jimmy's bedroom meets present needs of a schoolboy with homework



Upstairs playroom keeps the children occupied when Dennis has guests, has outside stairs that lead to garden below

A House

WITH GROWING PLANS

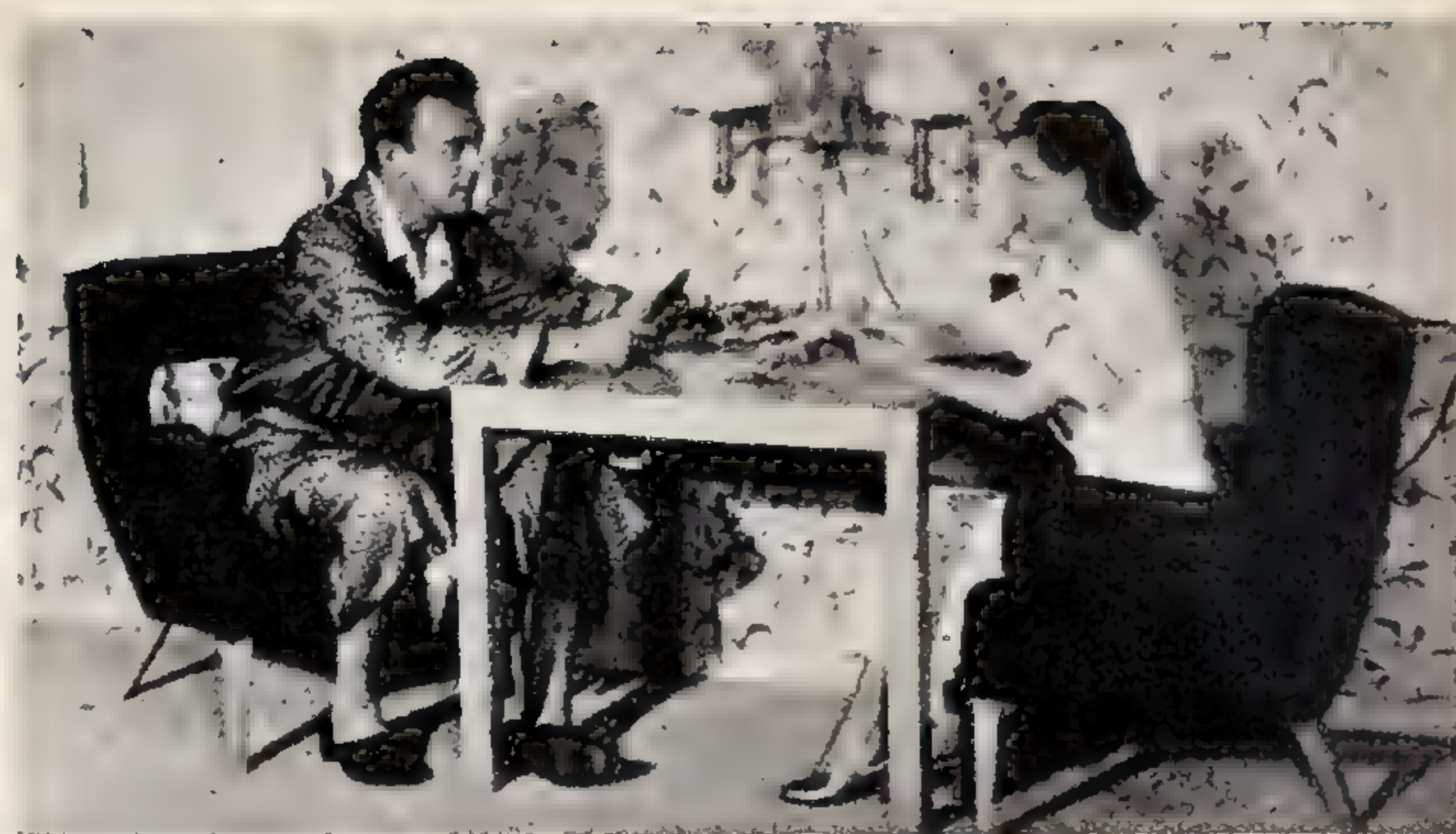


Parents' playroom, in garden, will become "soda bar" for children later. Now, Dennis and Steffi entertain their friends here, use fireplace for barbecue cooking. Full-size refrigerator is behind service counter. Hidden closets hide dishes

BY HANS DREIER

Supervising Art Director of Paramount Pictures, Inc.

There's plenty of room for everyone and everyone has a room in the O'Keefe family, where two plus two make four—with a fascinating future



Sitting-room side of their bedroom gives Dennis and Steffi a place to relax and dine in private



Television, a nightly occurrence, keeps the O'Keefes occupied in downstairs den. Dennis is in "The Great Dan Patch"

THE Dennis O'Keefe house represents such a fine plan for family development and enjoyable group living that, over and over, I find myself thinking of it as "a house with growing plans."

Before I had so much as touched the doorbell of the O'Keefe's rambling white house, which sits, spic and span, on a quiet Beverly Hills street, the door swung open. A tall young gentleman of six, very much the modern cowboy in dress, greeted me. "Please come in, sir. Dad will be right down."

He had to be, I knew, Jimmy O'Keefe. His face was a small edition of his father's and he had the same debonair, relaxed quality that his father has.

Mrs. O'Keefe, you'll remember, was Steffi Duna. Before she married Dennis, she was Mrs. (Continued on page 101)





Arlene doesn't believe in letting
well enough alone. That's why
everyone in Hollywood is saying . . .

oh what a
BEAUTIFUL
DAHL



by
Photoplay's
beauty editor and
adviser to the stars

anita colby

ARLENE DAHL—you hear it everywhere—is the most beautiful girl in Hollywood. Quite a reputation, that, to gain in a town where almost every girl is beautiful.

Arlene, however, is not, by nature, a rose born to blush unseen. She knows she's beautiful and doesn't pretend that she thinks this unimportant. On the contrary, she will tell you that she uses "the lucky accident" of her looks to the fullest extent.

The story of Arlene's three-ring, full-blown entry upon the Hollywood scene has never been told, and it's so typical of her.

With Sir Charles and Lady Mendl, who adopted her as their social protégé before she had been in Hollywood one week, Arlene went to a party. At this party was Hollywood's most attractive and popular bachelor. He saw Arlene before she was well inside the door. She saw him, too.

Crash . . . Bang . . . Lightning . . . Thunder . . . Sparks flying . . .

Everyone at the party, realizing what had happened, watched.

So many men surrounded Arlene that the bachelor, who had to give the girl he had brought to the party a little attention, was stymied. Finally, about an hour later, he and Arlene found themselves back-to-back on the dance floor.

"Hey, Beautiful," he whispered, "what's your (Continued on page 79)

American beauty: Arlene Dahl
is in "Scene of the Crime"

Fink and Smith



Full sails ahead with not a worry in the world! Left, Michael Kirby, Niven Busch, the Dana Andrews, Teresa Wright, Ann Blyth



At the fun-helm: Michael and Dana

buffet by

by Kay Mulvey

IN every community, there are those invitations more sought after than others. In Hollywood, Dana and Mary Andrews yachting parties are a *pièce de résistance*. For they're fun and relaxing. This isn't only because they mean a long day at sea. It's due, above all, to the relaxed program and attitude of the host and hostess.

The day we sailed with the Andrews, we started early in the morning, all bundled up, for a full day of fun. And on our way out to sea, before the sails were hoisted, we filled the air with music—cowboy songs accompanied by Dana's harmonica.

The Andrews bought "The Kathryn," which sleeps eight in the bunk fashion, instead of either beach. (Continued on page 85)



Eight bells! Four hungry people, Dana, Teresa, Michael, Ann, with sea-sharpened appetites, stow away Mary's menu



Strictly nautical: Teresa and Ann take a lesson in navigation from Dana, who learned by experience and from books

The sea

When Skipper Andrews entertains aboard "The Kathryn," it's Mrs. Dana who rings the ship's bell with her sea-going recipes



In the galley of "The Kathryn," named after daughter Kathy. Dana and Mary considered calling it "Mama's Mink"



The magic performances of Judy Garland, Ray Bolger in "The Wizard of Oz" enchanted millions

Welcome

Encore! By popular demand old favorites are becoming today's screen attractions

I'LL never forget that movie. I would love to see it again!" Who hasn't said that?

Until recently, there was little chance of seeing a remembered movie again, unless it was a big production like "Gone with the Wind" or an old film, illustrative of some trend, such as now are being shown at art galleries and museums.

But today, Hollywood is reissuing those pictures which, for a decade and more, have remained dear to our hearts.

Among other reissues, not shown here, are "Wuthering Heights," "The Trail of the Lonesome Pine," "Since You Went Away," "Lost Horizon," "Intermezzo," "Rebecca," "A Star is Born" and "Bill of Divorcement."



"The Pride of the Yankees" pays tribute to the late Lou Gehrig. Critics hailed simple, moving story, performances of Gary Cooper, Teresa Wright



"The Prisoner of Zenda" captured the romantic imagination, showed Ronald Colman in a dual role with Madeleine Carroll, David Niven, late Sir C. Aubrey Smith

Back



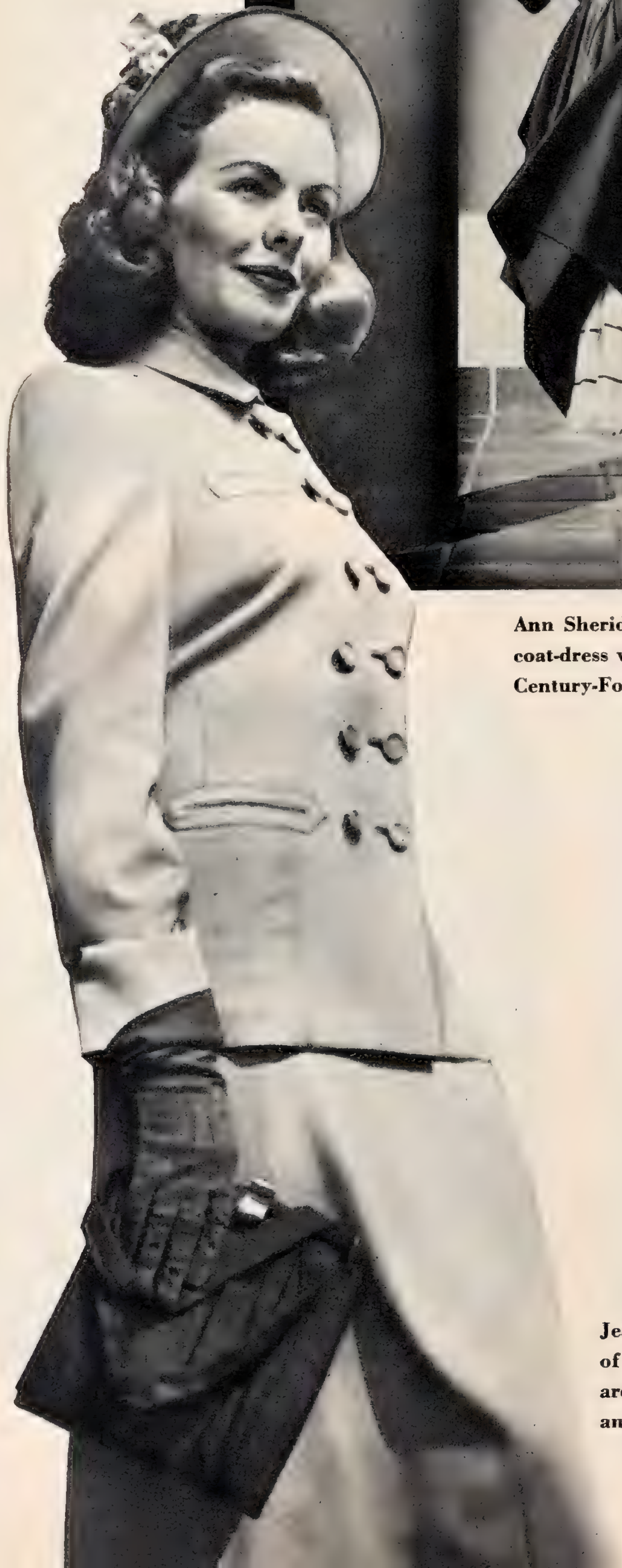
No one who saw Claudette Colbert and Clark Gable in "It Happened One Night" has ever stopped talking about it or famous "Walls of Jericho" scene



Harold Lloyd (shown here with Kenneth Thomson) returns in "Movie Crazy," proves some actors can't be replaced. There will be more Lloyd reissues



"Casablanca," with Ingrid Bergman and Humphrey Bogart unforgettable as the lovers for whom Dooley Wilson played "As Time Goes By," hit tune of film



Ann Sheridan, of "I Was a Male War Bride," in black faille coat-dress with draped skirt, designed by Travilla of Twentieth Century-Fox to show off Ann's Parisian white lace petticoat

season with spice

Jeanne Crain, of "Pinky," in her Sophie of Saks Fifth Ave. suit of lavender gabardine. With it Jeanne wears brown gloves and shoes, lavender hat with brown veil



Deborah Kerr, of "Please Believe Me," liked this men's-wear suit of thin gray tweed designed by Irene for a film, bought it for her own wardrobe. Deborah softens the suit's tailored lines with lovely lace blouses

SUCH goings-on this month! Picnics and parties—openings and auctions. Joan Fontaine and Bill Dozier, who throw a lot of parties, found a new *old* bit of entertainment to spring on their guests, who seemed to enjoy it. Nothing more or less than a table-tipping, table-thumping session, and a couple of Ouija boards thrown in! (It's been a long, long time, but who knows, maybe the craze will start all over again.) Anyway, the "spirits" refused to come through with any messages, which didn't surprise Gary Cooper. He was the most skeptical of all, to begin with. Johnny Green, the songwriter, and Frank Ross, who certainly doesn't seem to be torching for Jean Arthur who just divorced him, formed something new in the way of a piano team, while Gail Patrick, Charles Brackett, Jane Greer, Connie Moore and Patricia Medina (leaving to join Richard Greene in London) listened. Patricia has just about the smallest feet in Hollywood and she isn't one to mess them up in those ugly closed-toe-and-heel shoes, either. Nothing as flattering to any foot as a simple sandal, or a pump with lines that shorten your dogs!

Joan Fontaine was saying she saved her studio, where she's making "Bed of Roses," a lot of money by shopping for her own movie wardrobe while she was in New York. She sent the sketches back to Hollywood for studio okay, then bought the clothes she was mad about. Her clothes

the hollywood clothes line

BY EDITH GWYNN
with fashion first pictures
BY ANN MAC NAMARA

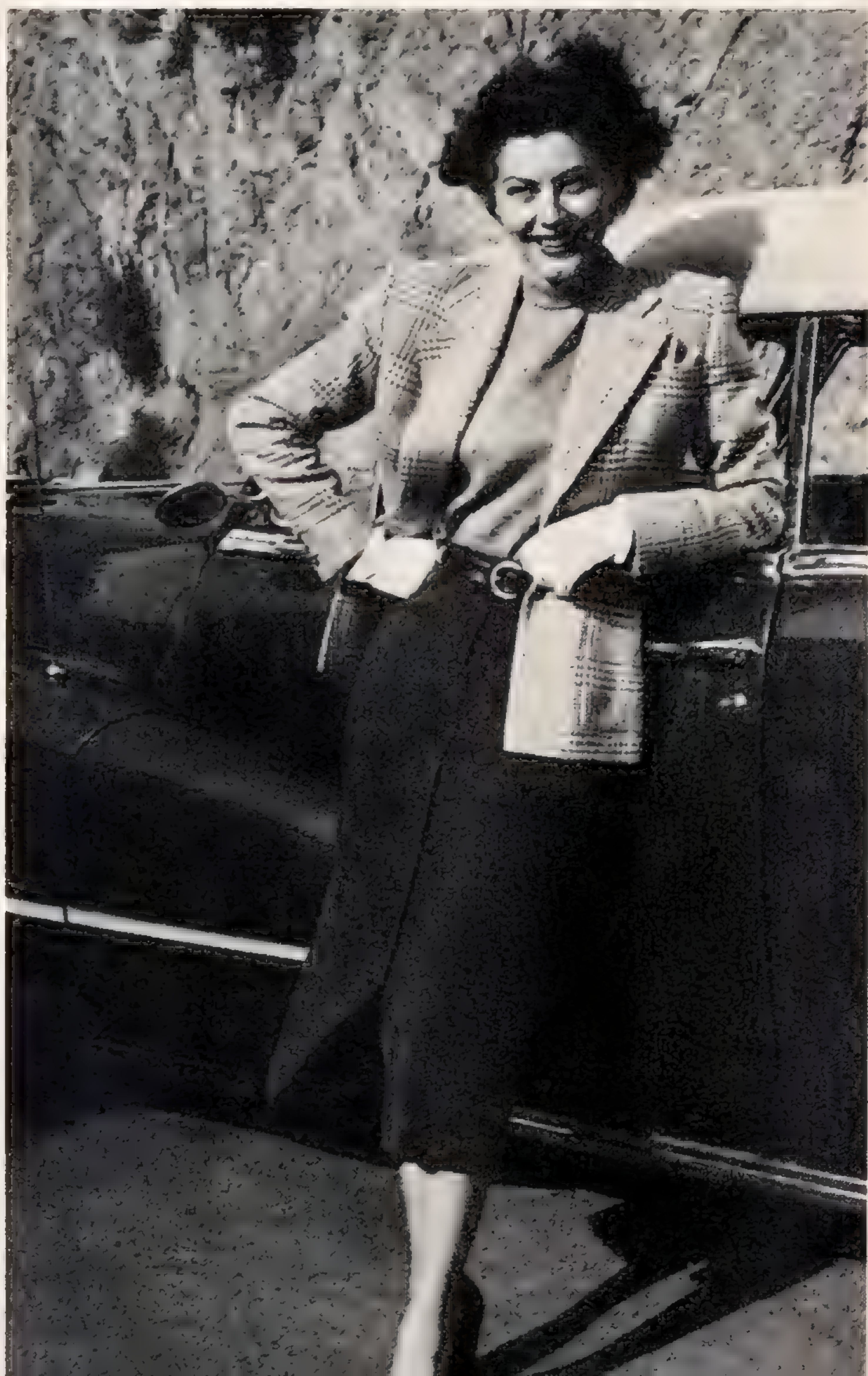
Shades of autumn add a tantalizing touch to these exciting events from Hollywood's dawn-to-dark date book

season with spice

for this picture are many and lavish, and she says if they're not worn out by the time the film is finished, she'll buy back most of them for her personal use. Lots of stars do this, and save money that way, too. One of the dresses she brought back has a "new look" inasmuch as the skirt is neither full nor straight, but completely draped. It's of a vivid navy blue crepe, clinging to the figure all the way, and even the neckline and bodice are draped, giving a slinky effect. Joan Bennett reports finding something "new" in Italy, too, and she's bringing back lots of it. We mean a whole bunch of sheer woolens in hand-blocked prints as well as plain colors. She will have them made up into separate blouses and skirts to be mixed at will. She also picked up a wonderful old Florentine belt of silver with a diamond dagger for a clasp.

Just before Betty Newling Bloomingdale had her baby, four of her chums got together and staged the most lavish and sensational baby shower Hollywood has ever seen, we'll betcha. It was a colossal luncheon at the home of Mrs. Tom May, wife of the department store magnate. Two of the hostesses were Joan Fontaine and Joan Crawford. There were about sixty gals present, among them Jane Greer, waiting for Sir Stork herself. Also gasping at the gifts as they were unwrapped in the pavilion (sort of a conservatory), were Esther Williams, Kay (Continued on page 99)

Ava Gardner, of "East Side, West Side," in Amelia Gray's English jacket of checked gray tweed, brown gabardine skirt, gray turtleneck sweater, yellow gloves



For informal evenings, Pat Neal, of "The Hasty Heart," wears Athena-designed black lightweight wool suit, splashed with sequins on pockets and collar



DEEP WITHIN YOU IS A VERY SPECIAL SELF ... that can create a New You

Don't stay fenced in behind the thought that you are *not* the way you'd like to be.

Within you, is a wonderful power that can make lovely *changes* happen to you.

This power grows out of the interrelation of your *Inner Self* and *Outer Self* and the power of each to change the other. It quickens the happiness you radiate when you *know* you *look* charming. But—when you haven't lived up to your best, it depresses you with discontent. It is the reason you should never skip those pleasant daily rites that do so much to make you *look lovelier, feel happier*.

"Outside-Inside" Face Treatment

Keep your face always a delightful picture of you. This Pond's "Outside-Inside" Face Treatment has a way of bringing special help to faces. *Always* at bedtime (for day cleansings, too) cream your face, *like this*:

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This fluffy, light cream will soften and sweep dirt, make-up from pore openings. Tissue off well.

Cream Rinse—swirl on a second soft Pond's creaming. This rinses off last traces of dirt, leaves skin *immaculate*. Tissue off again.

Cold Stimulation—a tonic cold water splash.

This "Outside-Inside" Face Treatment works on *both sides* of your skin. *From the Outside*—Pond's Cold Cream softens and sweeps away dirt, make-up, as you massage. *From the Inside*—every step of this treatment stimulates circulation.

It is not vanity to develop the beauty of your face. When you *look lovely* you give out a magic spark. It kindles a glow of pleasure in everyone you meet, it brings the *Inner You* closer to others.



Her face comes out to meet you like a lovely flower. It is only natural she is delighting both New York and Paris society.

Agnès de Saint-Phalle

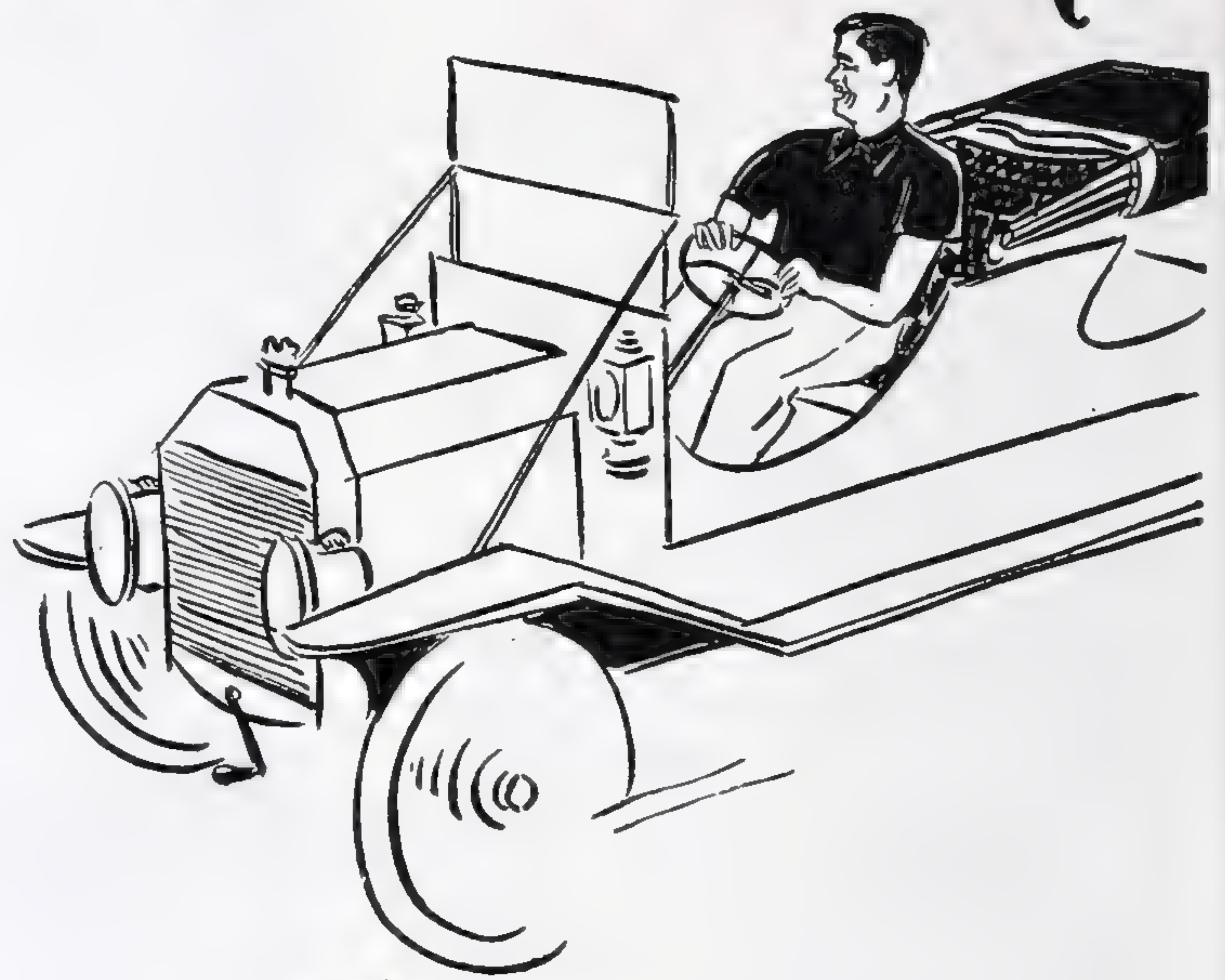
—captivating young daughter of
The Count and Countess André de Saint-Phalle

The minute you see her you are drawn by her magnetism. For her face sends you a fascinating preview of the Inner Magic that is herself. This young French-American has an individuality that is tremendously appealing. Ask her how she keeps her skin looking so perfect, she'll tell you—"I use Pond's. It is the *very best cream* I know to get your skin really clean and soft."



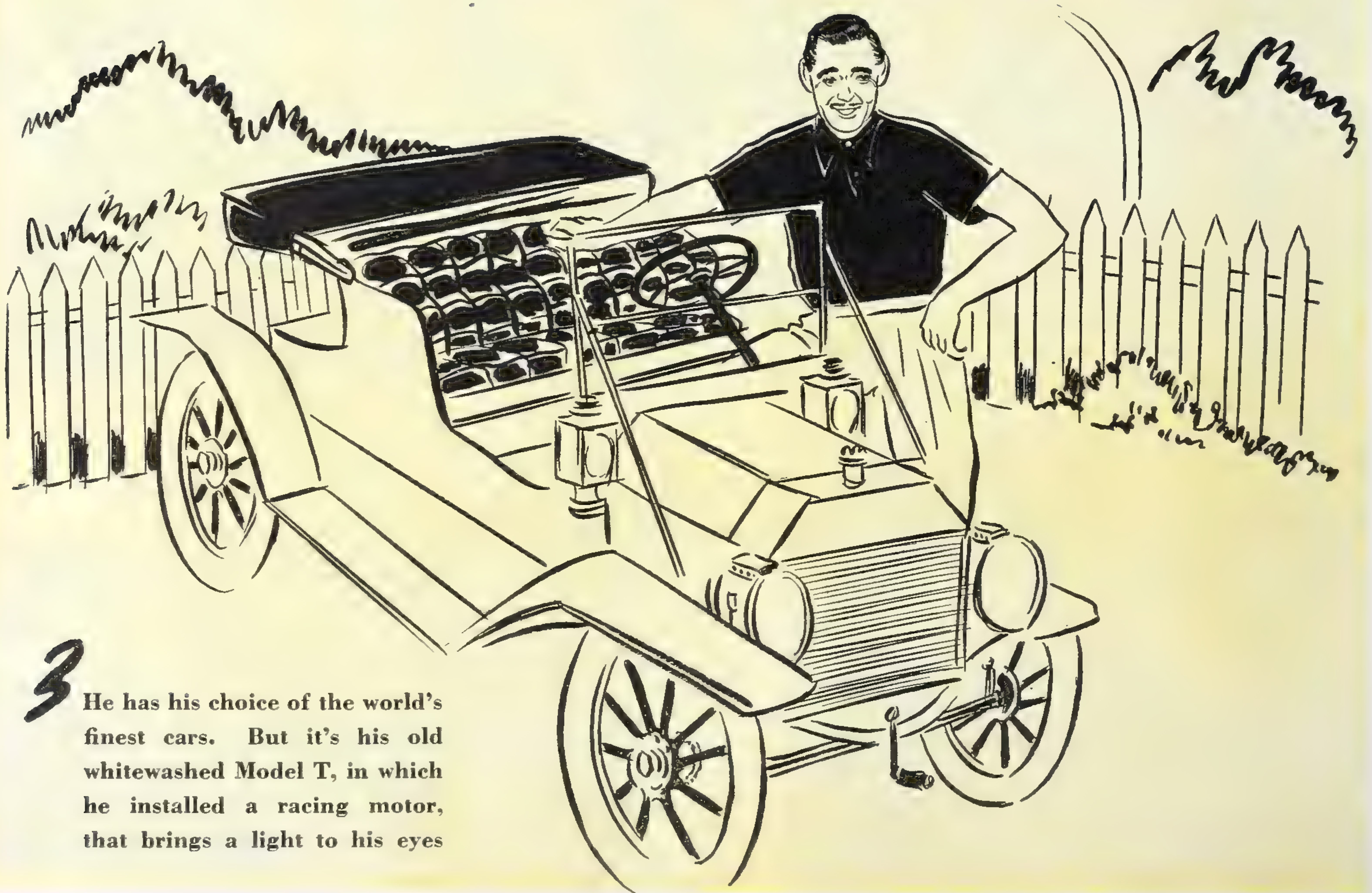
YOUR FACE IS WHAT YOU MAKE IT—get yourself this *big size* jar of Pond's Cold Cream today!

Photo-Plays

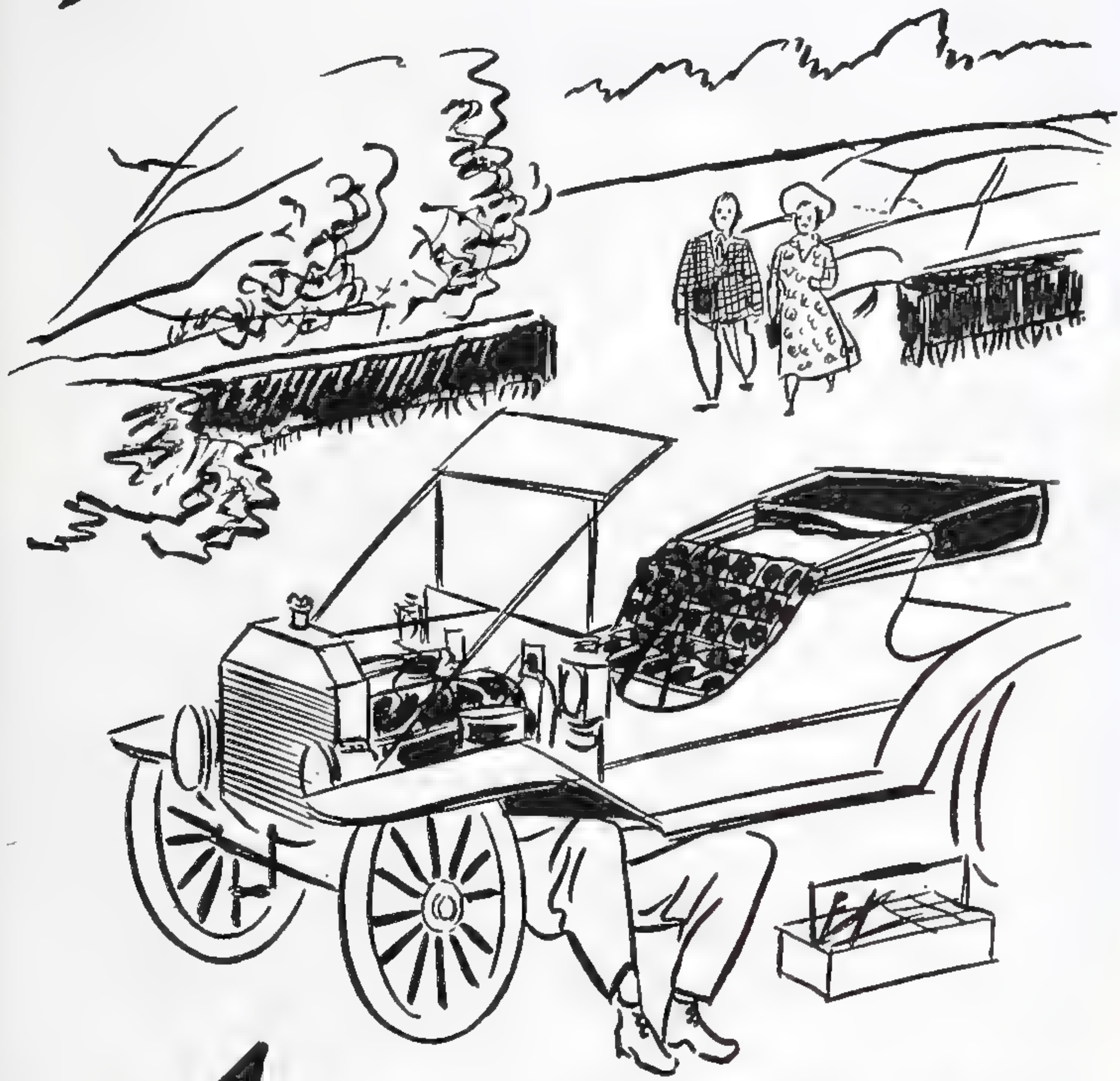


1 Beneath his man-about-town surface, Clark Gable, star of "Any Number Can Play," carries the heart of a mechanic. Much of his leisure time, in fact, is spent with his head under the hood of a car. No one knows better than Clark what makes Henry's Ford run

2 He loves to cruise along in this car and, when streamlined cars attempt to pass, shoot ahead with a burst of speed, leaving the drivers gasping



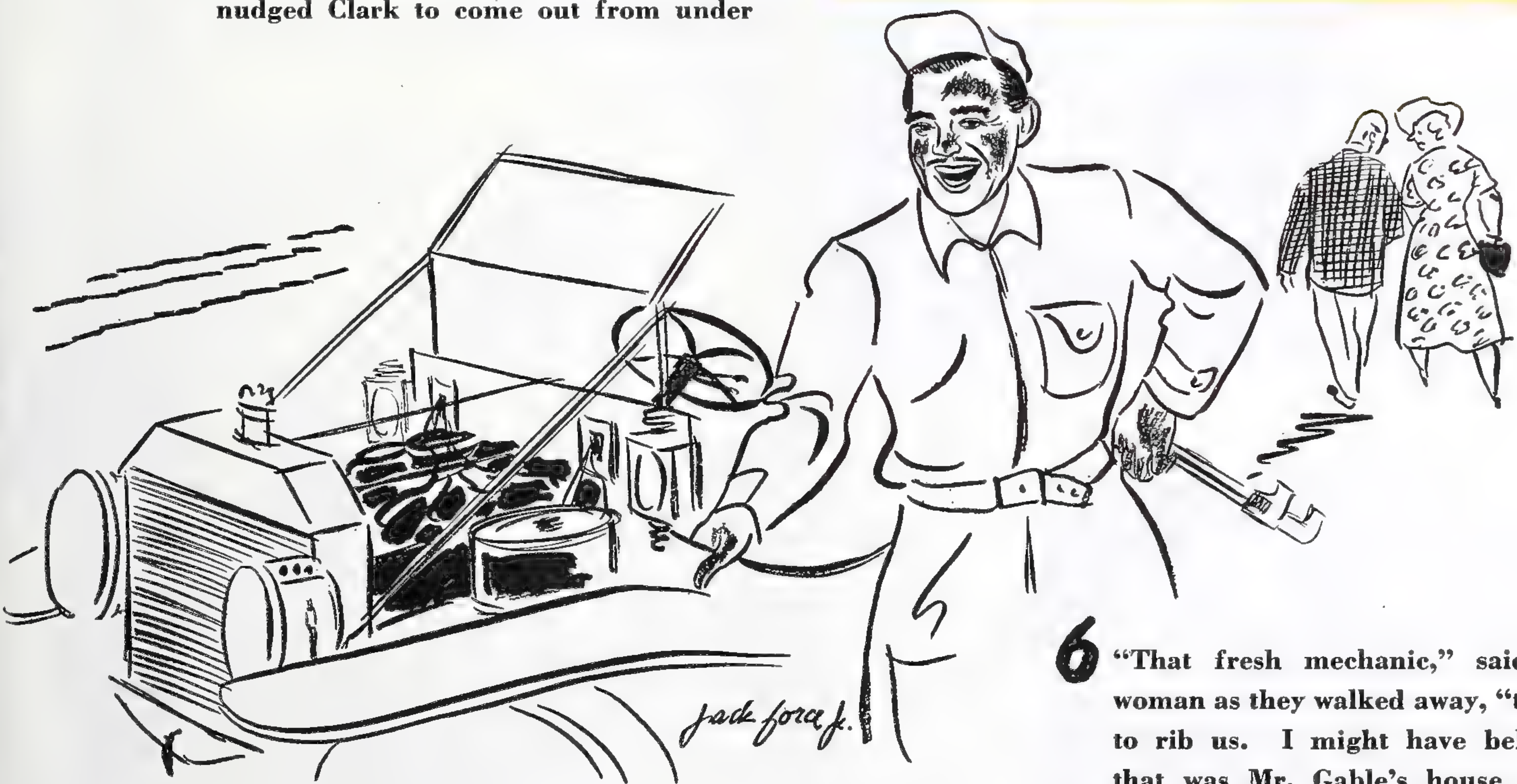
3 He has his choice of the world's finest cars. But it's his old whitewashed Model T, in which he installed a racing motor, that brings a light to his eyes



4 One Sunday afternoon, Clark was giving his Model T an overhauling when a car stopped. A couple got out and the man nudged Clark to come out from under



5 "Can you tell us where Clark Gable lives?" Clark, grease-stained and overalled, grinned. "Right here! This is his car."



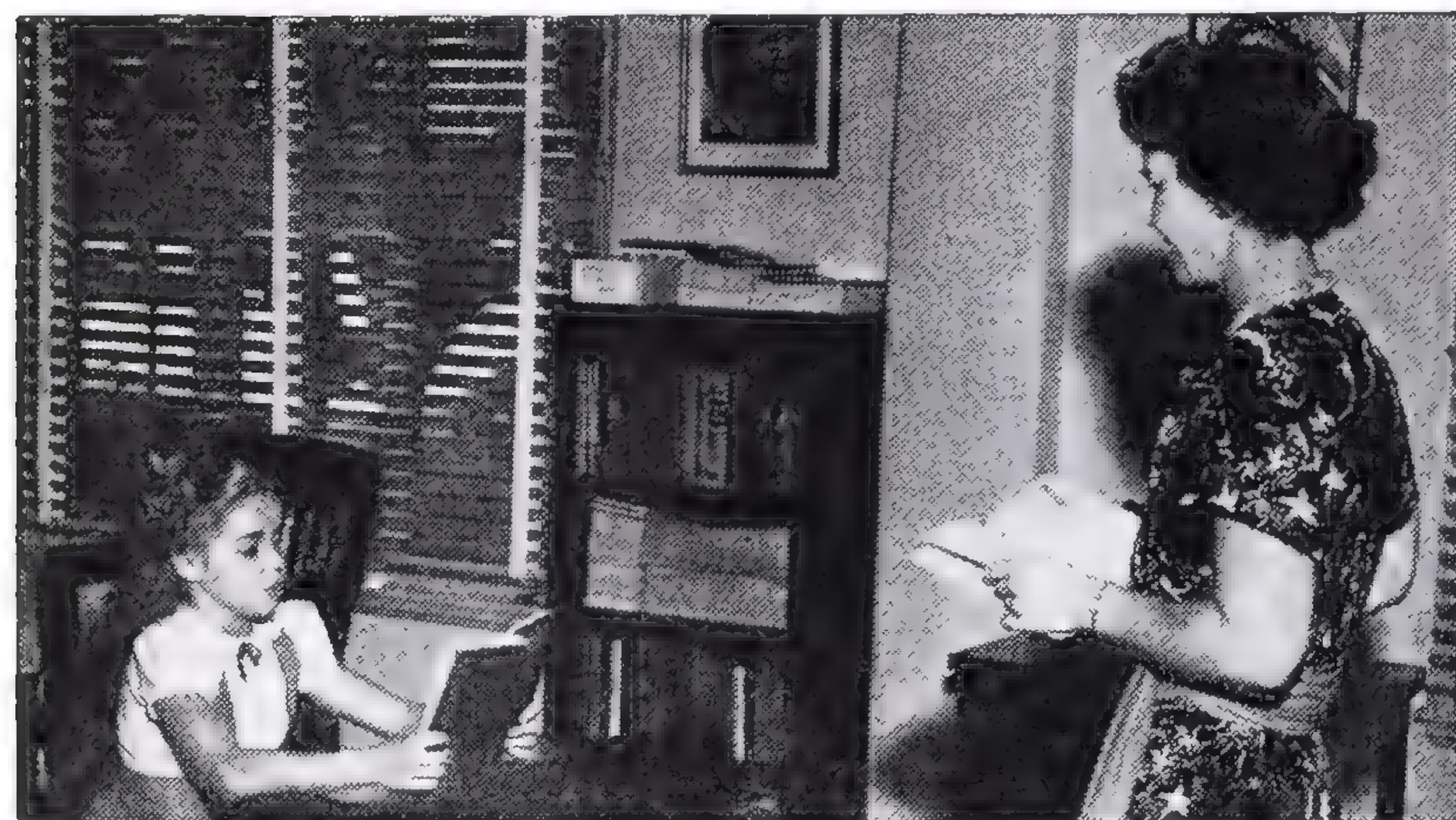
6 "That fresh mechanic," said the woman as they walked away, "trying to rib us. I might have believed that was Mr. Gable's house if he hadn't said that was Gable's jalopy."



Alan Ladd took six-year-old Alana to Westlake School, where she proudly entered the first grade



Natalie Wood and sister Lana wonder how mothers can bear to be so practical

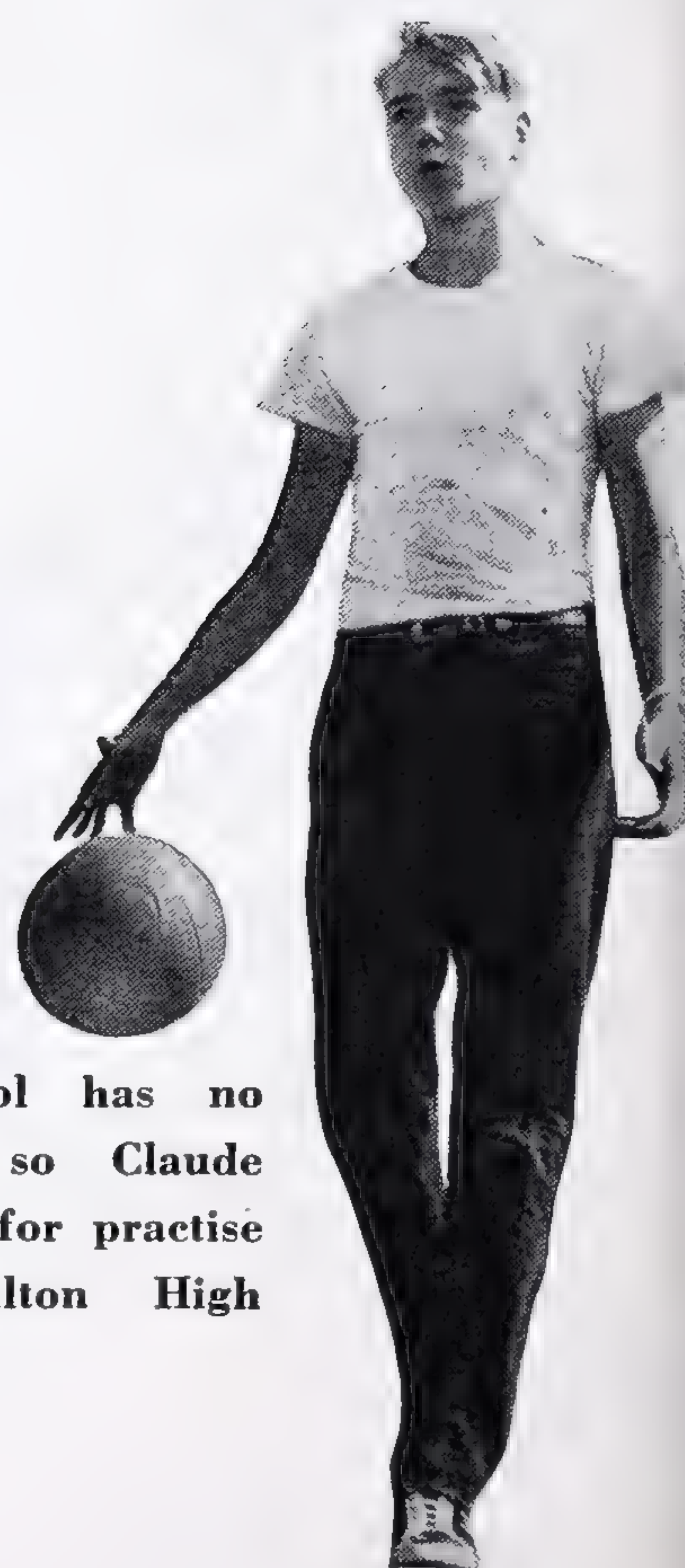


Frances Klamt, who used to teach Shirley Temple, now has Shari Robinson as her star pupil



When the school bell rings on the M-G-M lot, Dean Stockwell hops a studio tram

Hollywood *goes* back to school



The studio school has no basketball field, so Claude Jarman takes off for practise at nearby Hamilton High

2
x 1/3

"You're lovely!"



CLAUDETTE COLBERT as she plays opposite ROBERT YOUNG in RKO Radio Pictures' "LOVE IS BIG BUSINESS"

"I'm a Lux Girl"

says CLAUDETTE COLBERT



ANOTHER FINE PRODUCT OF LEVER BROTHERS COMPANY

Here's a gentle beauty care that really *works*. In recent tests by skin specialists, 3 out of 4 complexions became lovelier in a short time.

"It's wonderful the way Lux Soap facials leave skin softer, smoother," says Claudette Colbert. "I smooth the fragrant lather well in, rinse, and pat with a towel to dry."

Try the generous new *bath* size, too—so fragrant, so luxurious!

YOU want the charm of fresh, appealing skin. Try this beauty care screen stars recommend. Lux Girls win romance!



9 out of 10 Screen Stars use Lux Toilet Soap — Lux Girls are Lovelier!



HELENA CARTER
Soon to be seen in
"TOMAHAWK", a Universal-
International release.
Color by Technicolor.

Helena Carter brought love into my life!

*I thought "dates"
were something to eat!*

Love was a dream I saw in the movies...until these words of Helena Carter tipped me off: "Romance and rough, red hands don't go together. I keep my hands perfectly smooth, soft and feminine with Jergens Lotion."

It was Jergens Lotion for me, pronto!



I noticed the difference right away...my hands looked silky soft. Then the men around the office noticed too! Now "dates" mean dancing and dining...and Paul thinks hands like mine need a diamond!

No other hand care keeps your hands so smooth, so lovely. Being a liquid, Jergens Lotion furnishes the softening moisture thirsty skin needs. Never oily or sticky. Still 10¢ to \$1.00 plus tax, for today's finer Jergens Lotion.



**Hollywood Stars Use Jergens Lotion 7 to 1. Over
Any Other Hand Care.**

Used by more Women than any other Hand Care in the World!

Found: The Silver Lining

(Continued from page 36) "Dr. Jol Duzik," Haymes replied. "And he's a keen guy as well as a terrific dentist. He was quite an athlete at USC before he went off to medical school, and he's still nuts about sports, golf, especially."

"Maybe the rest of his personal history can wait until you've phoned him and asked how soon he can see me," June said.

Dr. Duzik had agreed, in spite of his jammed schedule, to see June at two. Long before two o'clock, June was in his office. She was, in fact, halfway through an article called, "Tibet: Land That Time Forgot," in an old issue of the National Geographic, when his secretary informed her that she could see him.

One quick glimpse of him, standing there beside his chair, tall, bronzed, broad-shouldered and smiling, and June wanted to say, "Oh, no!" Dentists didn't look like that!

"He's a little old for me," she told herself, as he peered down into her mouth. "But, he's got definite possibilities."

IN A moment, the doctor was informing her that her tooth could be capped so no one ever would notice it.

"He's got an interesting voice," she told herself as he went on with his work.

He'd been working for almost an hour, when he asked, if by any chance, she played golf. She told him she did and his eyes brightened.

"You're fond of golf, I take it," she said.

"Fond of it?" Dr. Duzik exclaimed. "Two things I do every Sunday. I go to early Mass and I play eighteen holes of golf. Perhaps we could play together some Sunday?"

"Perhaps we could," June turned on a Mona Lisa smile.

She felt strangely gay and perky going down the elevator, walked as lightly as if she were treading on lemon meringue. Then it dawned on her that Dr. Duzik had forgotten to set up any golf date.

"He got busy and it slipped his mind," she explained to herself. "He'll get around to it the next time."

But Dr. Duzik didn't get around to it the next time—or the time after that. And all of a sudden, June's tooth had been capped and here he was, shaking her hand, wishing her good luck, and congratulating her on having been such a model patient. She felt chagrined going down in the elevator this time. And the feeling lasted. Her pride was hurt, her vanity crushed. She, June Haver, a girl whose company was sought after by the most sensational swains, had just been rebuffed by her dentist.

Ordinarily, two dates a week was about par for June. But the week following, she had four dates, and the week after that she had five. Then she stopped playing charades and admitted that Dr. John Duzik had gotten under her skin and she would have to do something about it.

"I could break another tooth," she confided to her seventeen-year-old sister, Evie, who doubled as her confidante.

"It would be a little obvious," Evie said. June nodded. "I'll think up something, just you wait and see."

The following Saturday evening, she astonished the entire Haver household by announcing, shortly after dinner, that unless anyone had any serious objection, she was going to bed.

"I'm going to bed early," she volunteered, anticipating the inevitable question, "for the simple reason that I'm going to early Mass."

At seven sharp, the following morning she arrived at the small Beverly Hills parish church, (Continued on page 76)

Great News! A Complete Hair Beauty Routine ...yet All you do is use New Drene Shampoo!



- NO SPECIAL RINSES—yet *your hair is naturally shining and soft!*
- NO SPECIAL LOTIONS—yet *hair is so easy to set!*
- NO SPECIAL POMADES—yet *waves stay put—hair beauty lasts and lasts!*

Just treat yourself to *one* shampoo with wonderful New Drene! See how wonderfully simple hair beauty can be.

With New Drene, all you do is shampoo . . . and your hair has glorious natural sheen and softness. You don't have to use a special rinse because New Drene leaves no dulling film. Your hair takes the set like a charm . . . and holds it. And you don't have to mess with waving lotions or pomades. Just use New Drene—that's the whole routine.

What's the secret? There's beauty magic in New Drene . . . an exclusive cleansing agent found in no other shampoo—cream or liquid. That's the reason why New Drene cleans your hair so thoroughly, so gently . . . rinses out so completely. That's why New Drene leaves your hair so springy, curls last and last. Try this wonderful New Drene Shampoo today!

For Complete Hair Beauty...

Get NEW *Drene* Shampoo

NEW! *Different!*



A Procter & Gamble Exclusive

Richard Hudnut

enriched creme SHAMPOO contains egg!



Gives your hair new beauty...makes it more manageable...easier to set! Home Permanents take better!

It's the egg that does it! By actual scientific test, the real egg contained in powdered form in Richard Hudnut Enriched Creme Shampoo makes your hair easier to comb, easier to set.

You'll make pin curls... so much smoother, they're bound to last longer! And see how much better your Richard Hudnut Home Permanent "takes" after this shampoo! Gentler, kinder, too! No wonder your hair is left shimmering with "lovelights"!

Richard Hudnut Shampoo is better because:

1. Contains egg (powder, 1%)—proved to make hair more manageable.
2. Not a wax or paste—but a smooth *liquid* creme!
3. Easy to apply; rinses out readily.
4. Removes loose dandruff.
5. Same shampoo Richard Hudnut Fifth Avenue Salon uses for luxury treatments!



(Continued from page 74) took a seat well in back. And at eight, devotions over, who should tap her on the shoulder but Dr. John Duzik.

"Why, Dr. Duzik, of all people!" she said starting. "How nice to see you! Do you attend early Mass often?"

"Why, yes," he replied. "Every Sunday. And then I head for the golf course."

"Directly after Mass?" June wanted to know.

"Well, first I stop at a favorite restaurant for a Southern-style breakfast and... He paused. "If you haven't already had breakfast, how about joining me?"

It was a delightful breakfast. Dr. Duzik looked on with obvious enjoyment and admiration, did not even dream it was his second breakfast that morning. They were having a second cup of coffee, when he wondered aloud, how it would be if they had dinner together, Wednesday night, say, at the Somerset House. They'd be a foursome, if she didn't mind digging up a friend. An old college chum, whom he hadn't seen since they'd played football together at good old USC, would be with him.

"I think it would be terrific," June said. "I'd be delighted to dig up a girl friend for your friend. In fact, I know just the girl."

She could invite one of the cute little starlets from the studio, of course. She knew half a dozen who would be delighted with a dinner invitation of this kind. But she promptly decided against any such big-hearted procedure. It just didn't make sense. She knew how beguiling any one of those starlets could be. Why should she, after all, expose her doctor to the blandishments of any potential rival. It would be cutting her own throat, she told herself. So she played it safe and brought along her little sister, Evie.

Dr. Duzik looked a trifle surprised. So did his friend. Evie had a very cute blind date. (Continued on page 78)

they're back on the air at CBS!

- ★ JACK BENNY
- ★ BING CROSBY
- ★ ARTHUR GODFREY
- ★ EDGAR BERGEN
- ★ RED SKELTON
- ★ GROUCHO MARX
- ★ BURNS & ALLEN
- ★ MARIE WILSON
- ★ EVE ARDEN
- ★ LUCILLE BALL
- ★ MOLLY GOLDBERG

Check your local paper for time and local station.

exclusive big feature!

107 Pages On All CBS Stars
Interviews—Color Portraits with
37 great radio stars in RADIO AND
TELEVISION MIRROR for October
Now On the Newsstands.



DALLAS! "My doctor suggested Noxzema for my dry skin," says attractive Mrs. Marjory Ryan! "Now Noxzema is the only beauty cream I ever use—I couldn't do without it. I always use it as a powder base to help keep my skin soft and supple."



KANSAS CITY! "I used to have occasional blemishes," says popular Judy Hadas, "but since using Noxzema as my regular night cream, my skin is soft and smooth. Now it seems as though I'm always getting compliments on my complexion."

WHO ELSE WANTS A LOVELIER-LOOKING COMPLEXION?

**Doctor's new home beauty treatment
helps 4 out of 5 women in clinical tests**

● Pictured here are six women who solved one important skin problem almost every woman occasionally faces. At one time each was bothered with minor skin troubles like blemishes from external causes, rough dry skin or similar skin disorders. But they found a way to softer, smoother, lovelier-looking skin.

New Beauty Routine

For now a noted skin specialist has developed a home beauty routine for just such skin prob-

lems. It really gets results. You need only one cream—medicated Noxzema. There are only 4 simple steps. Here's all you do:

1. **Morning**—bathe face with warm water, apply Noxzema with a wet cloth and "cream-wash" your face.
2. Apply Noxzema as a powder base.
3. **Evening**—repeat morning cleansing with Noxzema.
4. Massage cream lightly into face. Pat on extra Noxzema over any blemishes.

Follow this routine faithfully for only two weeks. See the results! Note how refreshed your face feels—how Noxzema's medicated formula helps heal blemishes that come from dust and dirt. And if your skin gets rough and dry, smooth on Noxzema and watch for amazingly quick improvement.

You'll enjoy using Noxzema, too. This snow-white greaseless cream doesn't stain bed linen... never looks messy. Use it every night before retiring... every morning as a base for make-up. See if your complexion doesn't look softer, smoother, lovelier.

Helped 4 out of 5 Women Tested

Noxzema's new 4-Step Beauty Routine has been thoroughly tested under careful supervision of skin specialists. Scores of women tried it—and 4 out of 5 showed softer, smoother, lovelier-looking skin in only two weeks. Try it yourself—see if you aren't amazed at the difference in your skin. **At all drug and cosmetic counters. 40¢, 60¢, \$1.00 plus tax.**



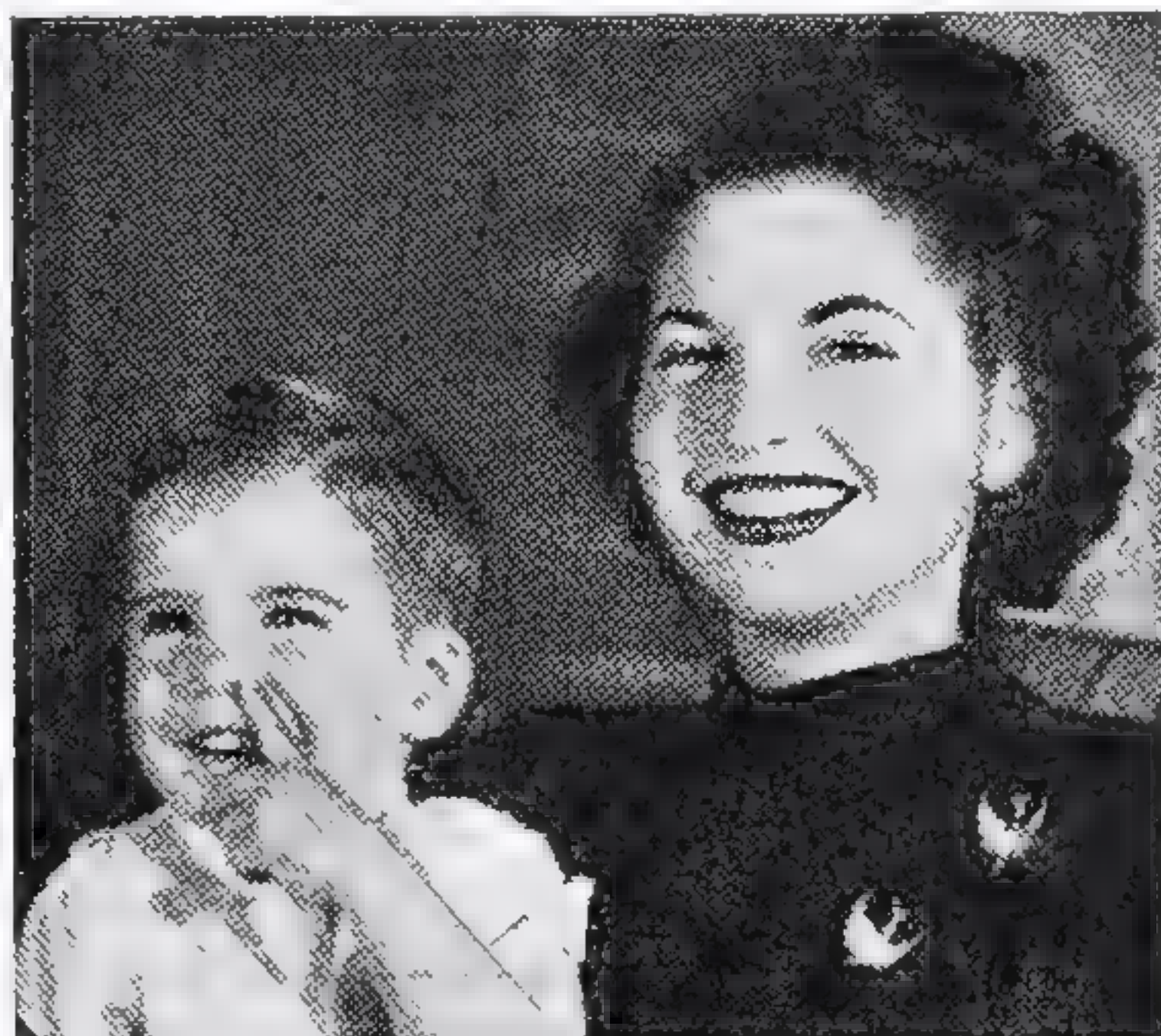
NEW YORK! Charming Arlene Anderson first used Noxzema for an annoying skin rash. "It helped improve my skin so much," she says, "it's now my regular morning powder base and night cream as well. I'm never without Noxzema."



CHICAGO! Vivacious Marion McEvoy had a dry skin condition. "Then I started using Noxzema every night," she says. "I soon noticed my complexion was smoother... and I've used it ever since."



BALTIMORE! "A skin irritation almost ruined a Company party," says Mrs. Erma Boone. "But I used Noxzema in time... and the party was a complete success. Now it's my night cream and powder base, too."



BOSTON! Mrs. Suzanne Lipsett likes to hunt and fish with her husband. "Noxzema keeps my skin soft and smooth in spite of long exposure. I also use it on the children for minor skin irritations."

Smoke all
you want,
but...



why take
TOBACCO MOUTH
[OFF-COLOR BREATH
OFF-COLOR TEETH]
with you?



The most unfortunate thing about "tobacco mouth" is that it becomes part of you so gradually. The only people it gives a "start" to are your friends!

Your friends, your neighbors, your dentist—they all recognize "tobacco mouth" at the drop of a smile. But you, you're *never* quite sure . . . unless, of course, you are a regular user of Listerine Tooth Paste. There's a good reason why you *can* be sure—

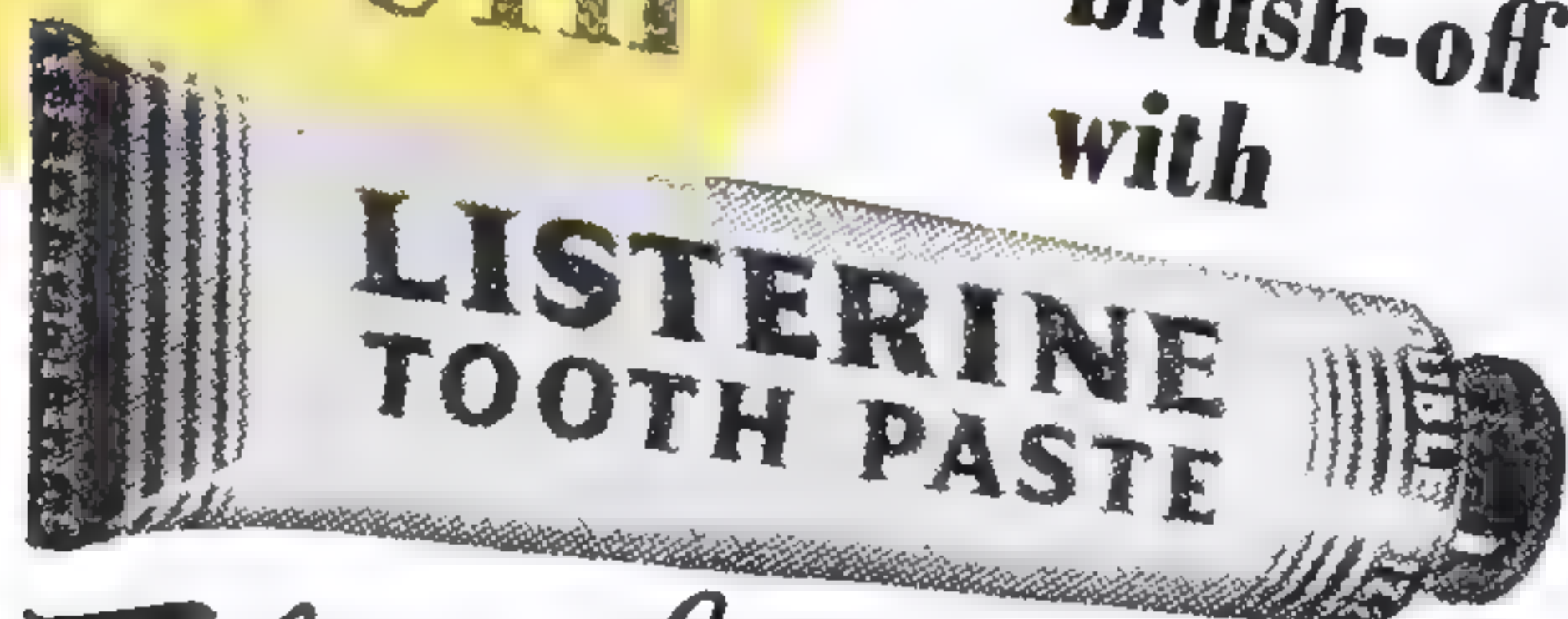
It contains *Lusterfoam*—a special ingredient that actually *foams* cleaning and polishing agents over your teeth . . . into the crevices—removes fresh stain before it gets a chance to "set" . . . whisks away that odor-making tobacco debris!

See for yourself how Listerine Tooth Paste with *Lusterfoam* freshens your mouth and your breath! Get a tube and make sure that wherever you go—you won't take "tobacco mouth" with you!



...give it the
"brush-off"
with

TOBACCO MOUTH



"Feel that *Lusterfoam* work!"

(Continued from page 76) In a moment, introductions over, they were on their way to the Somerset House and a big evening.

The evening didn't turn out to be as big as they'd hoped. In fact, it was pretty much of a shambles as far as the Haver girls were concerned. All during dinner, practically, the old college chums reminisced about football, football players and football coaches. And halfway through dessert, Dr. Duzik sprang his little surprise! He'd gotten tickets for that night's game between the Los Angeles Dons and the San Franciscans. Dr. Duzik and his college friend cheered themselves hoarse and took it for granted, the way enthusiasts will, that the girls had enjoyed themselves, too. Consequently, they looked a little flabbergasted when the girls declined with thanks (and an excuse about a headache Evie had suddenly acquired), his suggestion that they stop off somewhere for a little music and dancing.

June didn't hear from her doctor for a long time after that, and she'd begun to wonder and then worry. When he finally called, the first thing he did was apologize for having thoughtlessly ruined a whole evening for her and her sister. And the second, was to invite her to dinner again, this time without any college chum.

NOW June's dating life had been confined, pretty much, to people in show business (musicians, when she was a vocalist touring with a band, and later, after she was signed by Twentieth Century-Fox, actors). They were all of them charming, but thorough-going extroverts whose conversation at dinner was confined to three subjects: Themselves, shop-talk, and the latest gossip. Dr. Duzik's conversation tended toward ideas and an exchange of opinions on a hundred phases of life in the vast world existing outside of themselves and Hollywood. She couldn't get over it.

Soon, her dates with Dr. John had become as frequent as twice a week. Columnists were falling all over themselves predicting orange blossoms and Mendelssohn music for little June Haver, when something happened that set the town back on its heels—June's friends and family included. Abruptly, she eloped to Las Vegas with Jimmy Zito, a musician whom she had met six years previously, when she was an impressionable kid of fifteen, and a singer touring with Ted Fio Rito and his orchestra.

This marriage, conceived out of such thin stuff as yearning, impulse, and glittering illusion, was doomed from the start. Within a matter of twelve months, June and her dashing and darkly-handsome Jimmy had separated, been reconciled, and separated for the second time. And, within the space of the following year, they had become reconciled and parted again, this time for good.

June had tried so desperately to make a go of things, that the failure of this marriage all but wrecked her health and her peace of mind. And when it was finally over, dissolved by a divorce decree on grounds of mental cruelty, she moved her personal possessions, her squashed little dreams, and her heartache into a little apartment of her own and started all over again.

The heart can endure only so much, so that in time, the ache subsided. Then the loneliness set in.

It wasn't that she lacked admirers. Immediately after the final decree, and even a little before, the phone began ringing. And before too long, all the old gang was calling again. But somehow, she discovered, the old familiar line had lost its old lustre. She found herself inventing excuses, begging off. And her loneliness got worse, not better.

She was playing gin rummy with her sister one evening, and finding it hard to concentrate on the game, when Evie laid down her cards and said:

"I'd call him, if I were you."

"Call who?" June wanted to know.

"Dr. John," Evie said. "Who else?"

JUNE drew herself up stiffly. "I'm quite capable of managing my own social life, thank you."

Evie shrugged. "That's one way of looking at it, I guess. Pretend I never doubled for Dorothy Dix and we'll go on playing." That did it.

Prior to this, Dr. John had been in the back of June's mind, and she had been struggling to keep him confined there. But now, in the forefront of her thinking, he became more important by the moment. And then he called and asked her to dinner.

They met as friends and she saw the same quick enkindling smile, and felt the same old warmth and understanding. Only this time, she put a proper value on all the nice, quiet things about Dr. John Duzik.

The following week, June heard, for the first time, the story of John's life. Of Slovak stock, he'd been born in Rock Springs, Wyoming, where his father, Nick Duzik, ran a combination grocery-meat market, as well as a cattle ranch on the Wyoming-Colorado border.

He had attended first, the local grade schools and high school, then the University of Southern California from which he had been graduated as a dental surgeon, and, finally, Harvard Medical School, where he had taken special courses.

Studies completed, he had returned to Rock Springs and opened a dental office, to the eternal pride of his immigrant parents who had made such enormous sacrifices in order to see him through college and medical school. But, until the day he'd left Rock Springs to open a practice in Los Angeles, he, himself, had never been too proud, come high noon, to doff his dentist's tunic, hurry across the street to his father's store, don a butcher's apron, and start waiting on the customers.

It was this rough sketch of his life, amplified gradually, that gave June her real insight into the kind of man John Duzik really was—a man with love of home and parents, strong loyalties and manliness.

Then came her trip to Wyoming and a meeting with John's folks. She met them in Rock Springs—his father, mother, three brothers, and sister—and then, together, they took off on horseback for the ranch, a good three hours' train ride from the town. They packed in supplies, sleeping in tents, and cooking their food over open fires. All in all, it was the most exciting vacation she ever spent. And she came back to Los Angeles, completely in love, only this time with her eyes open, her mind clear, and her heart singing.

A girl like the revised June Haver deserves everything 1949 can give her, including a lasting marriage with the man she loves.

THE END

MOVIES—Fine entertainment at low cost

Oh, What a Beautiful Dahl

(Continued from page 61) name? What's your 'phone number?"

Arlene was in a spot over which a dozen Hollywood girls would have rejoiced. But, she likes a subtle approach, the soft music and candlelight technique. This brisk-to-the-point beginning was not for her. So she smiled sweetly, if archly, danced away, and became the talk of this town in which the man-shortage is acute.

She's been in Hollywood three years now, and at luncheon and tea parties, you still hear of the night that she, true to her instincts, turned her back on Wonder-boy.

Before Arlene came to Hollywood, she had a highly profitable modeling career in New York at thirty-dollars-an-hour. It was strictly for her beauty, then, that she was signed to a contract by Warners. So what happened? They put her in a co-starring role opposite Dennis Morgan and promptly decided she looked too young.

"Add ten pounds," they ordered. "It will age you."

ARLENE went on a weight-increasing spree. Malted milks three times a day, three-layer cake whenever she felt like it—sheer Heaven. They over-rouged her mouth, too. And they gave her a hair-do that would have aged her sufficiently, if the malted milks hadn't. She didn't look too frightful. She probably couldn't. But the way she looked didn't stop the crowd. After this picture was completed, Warners dropped her.

It was then she was glad of her marvelous exercise for getting waistline and hips down and keeping them slim. It's an exercise every girl should know—as simple as it is effective:

1. Sit flat upon the floor. Hold the trunk of your body erect.

2. Pull up your knees as close to your chest as possible.

3. Extend your arms in front of your body, keeping your hands close together.

4. Now, holding your knees together and close to the body, slap your legs on the floor. Do this first by moving to the right. Make sure that with each swing, your thighs hit the floor. Your arms should swing to the left when your body swings to the right and vice versa. Ten times to the right. Ten times to the left.

After Arlene had slimmed down, Metro signed her. A trifle older and infinitely wiser, she decided to fight, if necessary, to be herself. Metro, however, didn't want to change her. Not even an iota. They allowed her eyebrows to grow back in, listened to her ideas about make-up and worked with her on a new hair-do.

"After all," Arlene says, "I've lived with my face longer than anyone; so if anyone understands it, I should." A good thing to remember!

Arlene's perfect features tingle with life, her eyes sparkle and her hair shines with vitality.

"My mother, now forty-eight, has the loveliest skin I've ever seen," she says.

Her mother is a Norwegian and Arlene was born and raised in Minnesota where so many Norwegians settled. "The summers are hot, hot, and the winters are cold, cold," she explains. "Such a climate is marvelous for the skin."

Arlene's mother taught her beauty habits while she was very young. From the time she was about twelve, she has cold-creamed her face lavishly every night, just before her bath. This allows the steam from her bath water, always as hot as she can stand it, to seep up through the cream and cleanse her face thoroughly. "Nothing works so well," she says. "It's like a

THE NEW

'Gold' Rush of '49



Maybe you've noticed it already—the way women are hurrying to buy Golden Fels-Naptha Soap and Soap Chips.

And no wonder! This 1949 Fels-Naptha brings them a brand-new washing experience. Every process in the Fels-Naptha formula has been tested and checked with the washing demands of today's smart, young housekeeper.

If you haven't tried the 1949 Fels-Naptha Soap or Soap Chips get some today. Get a big red and green box of Fels-Naptha Soap Chips for your washing machine or automatic washer. You'll really get a thrill at the way this grand, golden soap gets things fragrantly clean and sweet and a bigger thrill when your dazzling white washes are hung on the line.

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...hair that gleams and glistens... from a Lustre-Creme shampoo

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BUT KAY DAUMIT'S
RICH LATHERING
CREAM SHAMPOO
WITH LANOLIN
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Glamorous Hair



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No other shampoo gives you the same
magical secret-blend lather plus kindly
LANOLIN... for true hair beauty.

Tonight he can SEE new sheen in your hair, FEEL its
caressable softness, THRILL to its glorious natural beauty.
Yes, tonight, if you use Lustre-Creme Shampoo today!

Only Lustre-Creme has Kay Daumit's magic blend
of secret ingredients *plus* gentle lanolin. This glamoriz-
ing shampoo lathers in hardest water. Leaves hair
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so soft, so manageable!

Famous hairdressers use and recommend it for
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Beauty-wise women made it America's favorite cream
shampoo. Try Lustre-Creme! The man in your life—
and you—will love the loveliness results in your hair.

facial—home-administered."

She washes her face once a day only;
at night. Then, covering her face lightly,
with a thin coating of all-purpose cream
—with just a dab more under the eyes to
keep that tender skin soft and smooth—she
sleeps with this cream on her face. I must
say I don't approve of this technique but
it certainly seems to work for Arlene. In the
morning, she sprinkles her eyes with water
and she's ready to apply her make-up.

Arlene's make-up may seem elaborate
for a girl as lovely as she is. But she ap-
plies it so skilfully, that the total effect
is one of naturalness and freshness.

HER color is high. So she rarely needs
rouge or powder. However, on any day
that she is pale, she takes a bit of rouge
from her lips on the tips of her fingers and
applies this to her cheeks. Subtly. When
a young Minneapolis cousin was visiting
her recently, she asked, "But how do you
get your lipstick and rouge to match so
perfectly?" Now she knows. They're one
and the same.

Arlene's eyes are expressive and
straightforward. But her lashes are short
and thin. And her eyebrows, unfortunat-
ely, are those of the true redhead; light. It
is here, therefore, that Arlene puts in her
neatest touches, so neat, in fact, that she
doesn't require false eyelashes even for
the screen. She powders her lashes and
lids first to prepare them for make-up.
Then, she dips her mascara brush in hot
water and applies the mascara to her
lashes. With this procedure, she curls
her lashes as well as darkens them. For
her brows, she uses no pencil, but dips a
separate brush, this time soaked in cold
water, into the mascara. The result is a
natural finish. On her lids, she uses the
least touch of shadow.

Perhaps the most important thing of all,
in Arlene's beauty routine, is the fact that
she is faithful to it. She never goes to
bed with her face unwashed, allowing stale
make-up to stay on overnight. And, despite
the fact that she lives in Southern Cali-
fornia, she flees from the sun. Her skin
texture can't take it and she knows it.

"Once, just once, I decided to get a tan,
like all the other people in the world," she
says. "I loaded up on creams and suntan
lotion and I baked. What I got was first-
degree burns. I had to be under a doctor's
care."

Another practise, to which Arlene is
faithful, is a daily rest or nap. For at
least half-an-hour every day, she lies
down, closes her eyes and rests, even if
she doesn't fall asleep. She's been doing
this ever since adolescence, when her
mother advised it. No beauty routine, she
feels, is quite so valuable.

As for diet, she eats sensibly, but well.
"I don't overeat," she explains. "Neither
do I stuff. But I drink a full quart of milk
every day of my life and eat eggs at least
three times a week."

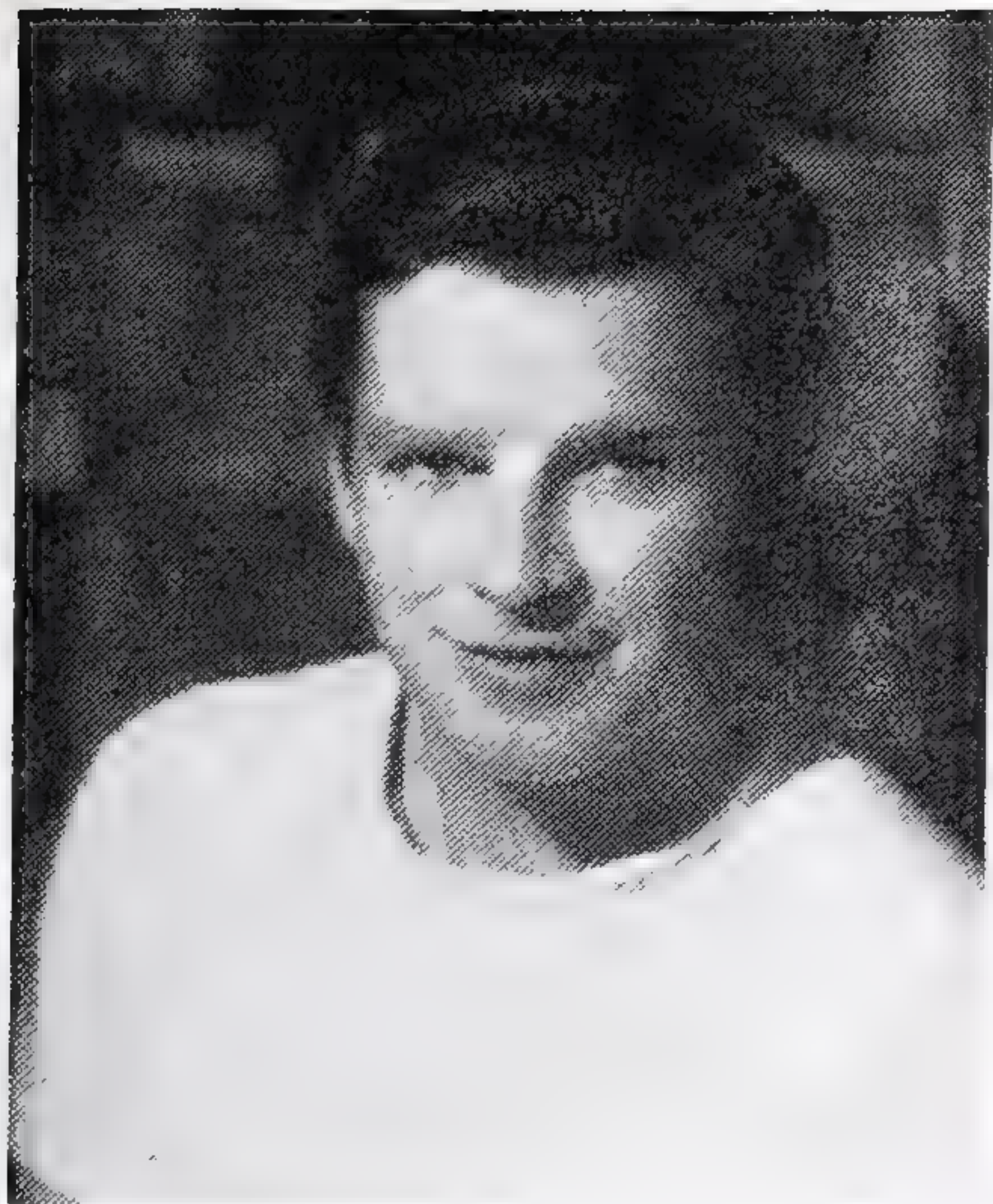
The Dahl formula is worth following.
You may not emerge looking just like
Arlene, but you'll likely look and feel
better for the try.

THE END

second marriage

*Don't miss Elsa Maxwell's un-
usual story about the unusual
Jennifer Jones and David O.
Selznick.*

IN NOVEMBER PHOTOPLAY



NOT SO CRAZY

Richard Basehart was
smart enough to take the
"twisted" road to success

ANY minute, Richard Basehart expects the little man in the white coat to carry him off in a strait-jacket. Not that Richard isn't the most normal person alive, but how often can you play mad people and get away with it, he wonders. He started off his movie career as Barbara Stanwyck's looney brother in "Cry Wolf," became the mad poet in "Repeat Performance," the neurotic killer in "He Walked by Night," and finally, the zany hillbilly in "Roseanna McCoy." Hollywood's crazy about him crazy.

When Richard joined a stock company in his hometown of Zanesville, Ohio, at the age of twelve, the local paper, The Zanesville Times Signal, gave him a swell review. The editor, himself, was delighted. No wonder. The boy was his son. Richard's father had been an actor himself before he became a newspaper man. Richard joined The Hedgerow Theatre group near Philadelphia. After five years, he knew a great deal about every phase of the theater and was ready for Broadway. He auditioned for Margaret Webster, a leading Broadway director, who saw to it that he was cast in "Counterattack." He went from that success to several flops and several hits, among them, "Othello" and "Ramshackle Inn." Then he was ready for his big chance as the Scotsman in "The Hasty Heart." Warners signed him and, a year later, let him go. He subsequently signed with Eagle Lion for "Reign of Terror."

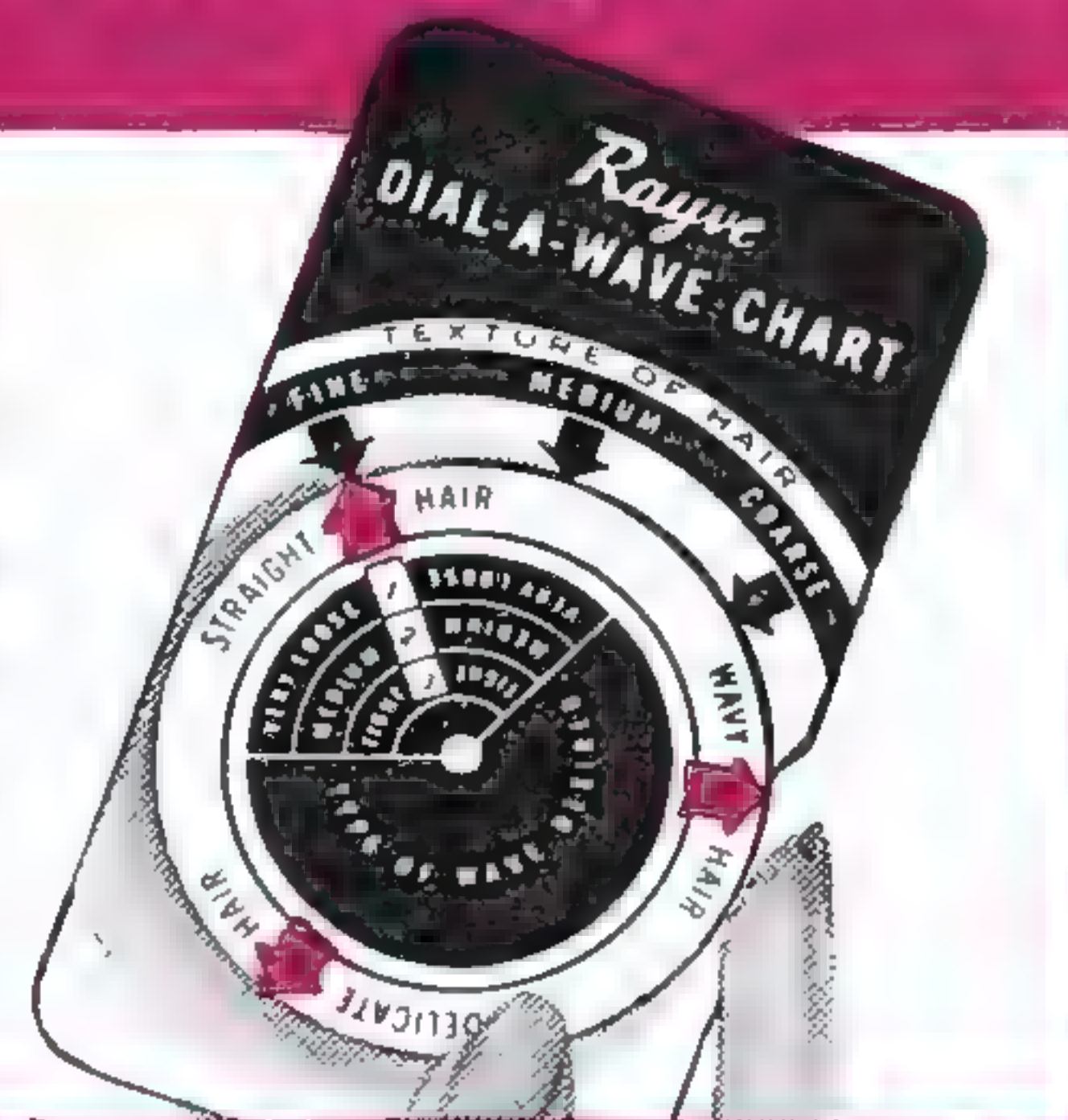
He met and married costume designer Stephanie Klein while they both were at Hedgerow. Together, they shared in the co-operative profits of the theater which amounted to about six dollars monthly. With thirty members of the group, he shared a room in a dwelling that housed them all and ate whatever was cheapest at the local market. After eight years, he and Stephanie are still married, live in a comfortable Hollywood apartment, have no children, and see the friends they made in New York.

His hair is red, his eyes dark blue, his manner mild. Off screen, that is. But giving off an eerie quality, as he does in "Roseanna McCoy," well, that's something else again.

THE END

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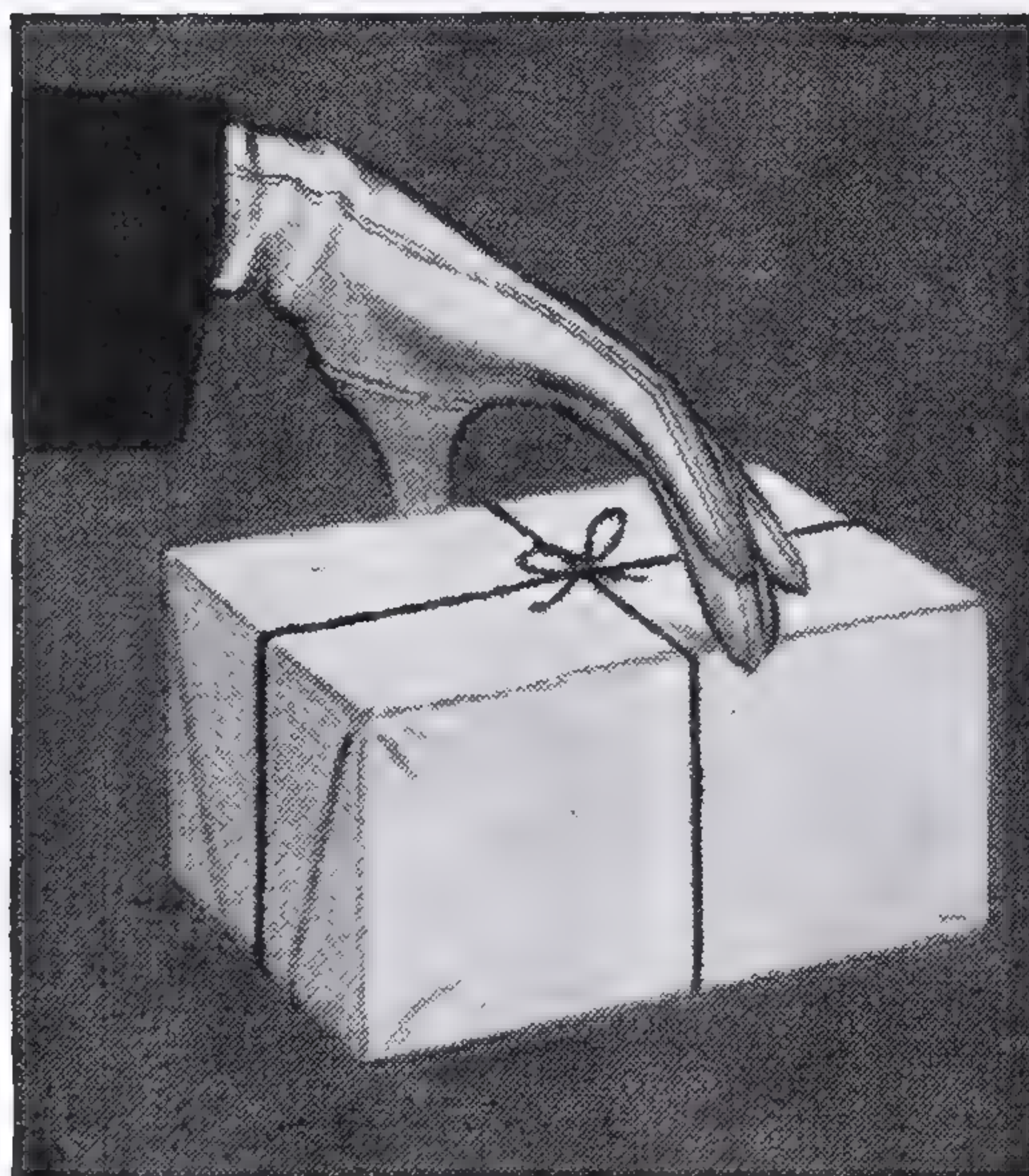
Wrapped,
it looks like
a box of...



... or bath salts



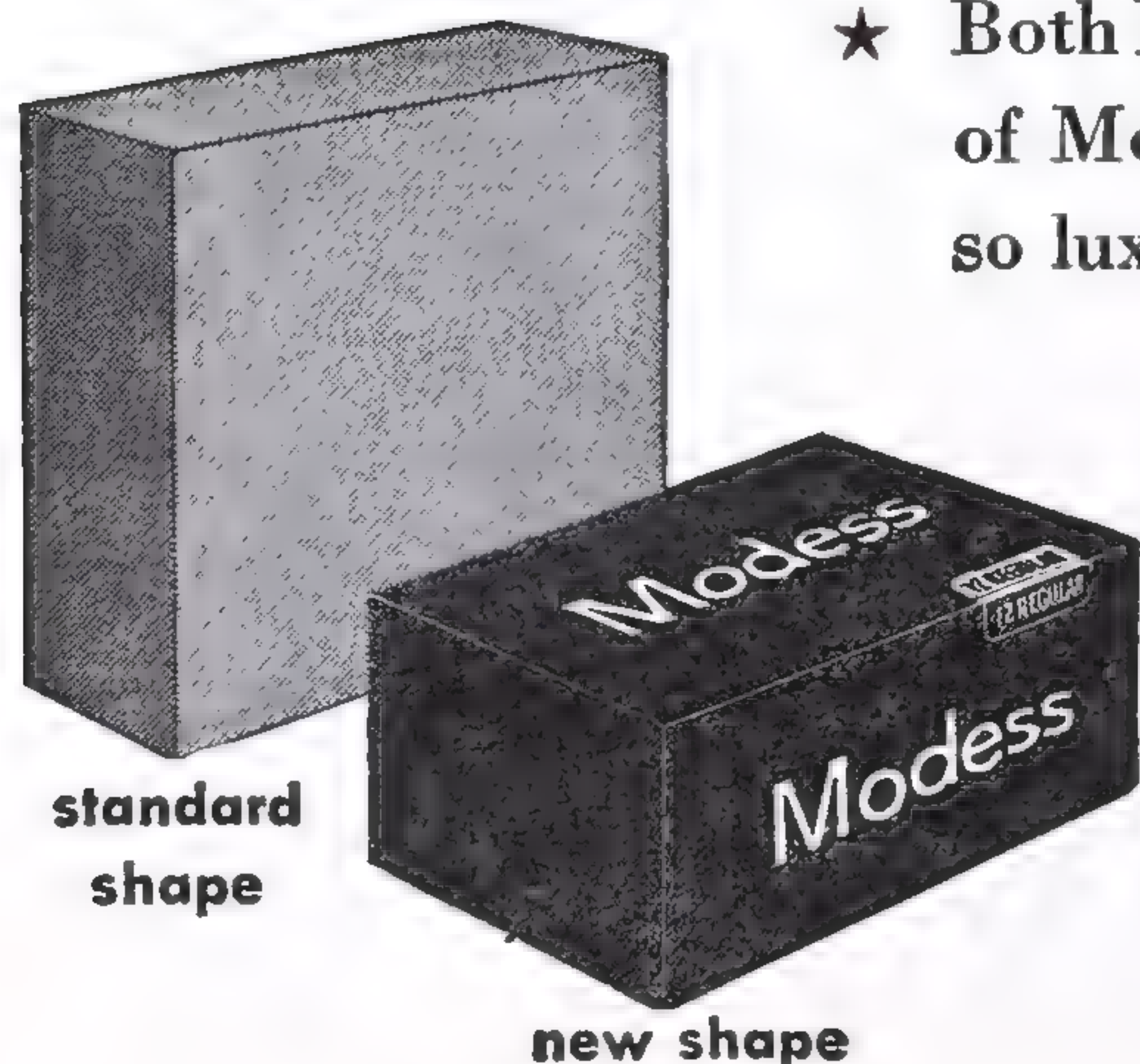
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... or facial tissues

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- ★ Both boxes are priced the same.
- ★ In Regular, Junior, and Super Modess sizes.

What Should I Do?

(Continued from page 4) planting before my husband and I met. I feel that the lot belongs to her and I shouldn't interfere.

How can I rid myself of this very annoying feeling of inferiority and jealousy?

Lorene R.

It is more than usually difficult for a complete outsider to understand your situation. So much depends upon the true character of your mother-in-law. Your description would give the casual observer the idea that the woman is generous and lovable. Yet, she may be deliberately placing you under enormous obligation, to insure her son's lasting devotion.

Here is one way for you to regard her generosity: Nearly every gift we receive throughout life turns out to be slightly different from what we would have chosen. Even the gift of our personal appearance isn't quite what most of us would have selected if allowed a choice!

Yet, we're stuck with ourselves, and we're stuck with the hand-crocheted skillet which Aunt Mary sends us for Christmas. In your case, you are stuck with a set of bedroom furniture and a beautiful back yard. Smile about it.

In a way, you are to be envied. You don't have to fight for anything. You know that your husband loves you, and that you are building a future together.

I think you can afford to be generous and humorous. It will take forbearance, and when the children begin to arrive, you may have quite a problem; yet, you may—by refusing to feel inferior or put-upon—come to love your mother-in-law.

Claudette Colbert

Dear Miss Colbert:

I am sixteen years old and a junior in high school. My problem is my father. He will not allow me to attend school activities, or dances, I am not allowed out with my girl friends after dark, and I may never talk to a boy. I manage to have a few afternoon sneak dates, but I would much rather have the boys and girls come to my house, the way they go to the homes of my friends.

Another problem is that I keep up a ten-room house, doing all housework and cooking, because my mother is working to get enough money to put me through college. I get a certain amount of pleasure out of keeping the house nice, but my father constantly picks on me. He slaps me if he finds a hairpin on the floor, and I hear about it for hours if I don't dust to please him.

Sometimes I'd like to walk out and never return, but I don't want to give up my education. In another way, I think my father is willing for me to be educated because he plans to quit his job as soon as I go to work so that I can take care of the family from then on.

My father says a girl who goes out with boys is no good, and that when a girl marries, her troubles really begin. You know, at first I disliked my father only when he was disagreeable, but nowadays I hate him so that I am pleased only when I see him leaving.

I haven't said much about my mother because she's wonderful, young, and more like a sister. If she says anything to my father, he slaps her down.

What can a girl do in a case like this?

Olivia E.

Actually, there is very little that you can do until you are twenty-one. In the state in which you live, your father is head of the household until you come of age. He may, if he wishes, even collect

your salary and he has the right to collect your mother's salary, too.

It has only been three or four years since California enacted legislation which makes a woman's earnings her own.

I believe the wisest course for you is to maintain the pleasantest possible relations with your father. Don't go out of your way to annoy him. Have as little as possible to do with him.

Manage, somehow, to spend at least a few minutes, alone, with your mother every day. Her burden is probably even heavier to bear than yours. Show her how much you appreciate what she is doing; think of helpful things to do for her. Discuss school and your friends with her, particularly the amusing things that happen. Between you and your mother, there should be a tie that will make up for the inadequacies of your father.

Claudette Colbert

Dear Miss Colbert:

I am engaged, and our wedding date is set for October.

After we are married, my fiancé wants to live with his dad and sister, as he does now. My fiancé is well over twenty-one, earns fifty dollars a week and hands all but ten dollars per week over to his father. As I understand it, that would continue to be the situation. The father would pay all living expenses, and we would have ten dollars a week for personal expenditures, including clothing.

It would be different if my fiancé's dad needed money, but he has a good income.

My family is opposed to this marriage because they say the father would make life miserable for me. He has a reputation for being miserly and selfish.

That may be true, but it doesn't change the fact that I love my fiancé.

Georgia S.

In some life situations, love, alone, is not enough to assure happiness.

I believe that any sensible person would agree that this marriage would not have a good chance of permanency.

If you marry this boy, your resentment at having to obey orders from his father and sister may well cause trouble between you and your husband.

It seems to me that you should wait to marry until this man proves that he is a man, and not a child clinging to his father's suspenders.

Claudette Colbert

Dear Miss Colbert:

My husband and I have been married only a short time. Because we are living at some distance from his home town, I have never met his family, but that is an ordeal facing me shortly.

I say "ordeal" for this reason. My husband was married before to a perfectly beautiful girl who was very popular with my in-laws. They were furious with my husband for divorcing her, even though any real man would have done what he did under the circumstances. Naturally, he couldn't tell his family the full story. Not only was this first wife beautiful, but she was gay, witty, charming.

To be frank, I am not at all attractive, nor have I the slightest part of the charm and poise which the first wife possessed. I am frightened sick when I think of meeting my in-laws, knowing they will compare us. I need some good advice.

Lynette S.

You underestimate yourself. It is fairly clear to an outsider that your husband married you because you had all the wonderful qualities his first wife lacked. There is a good deal of humble sweetness in your letter, of anxiety to please and

ARE OLD WIVES' TALES

Wrecking your Married Life?



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They follow ignorant misinformation passed on down through the years. And all too often this is the cause of marital unhappiness.

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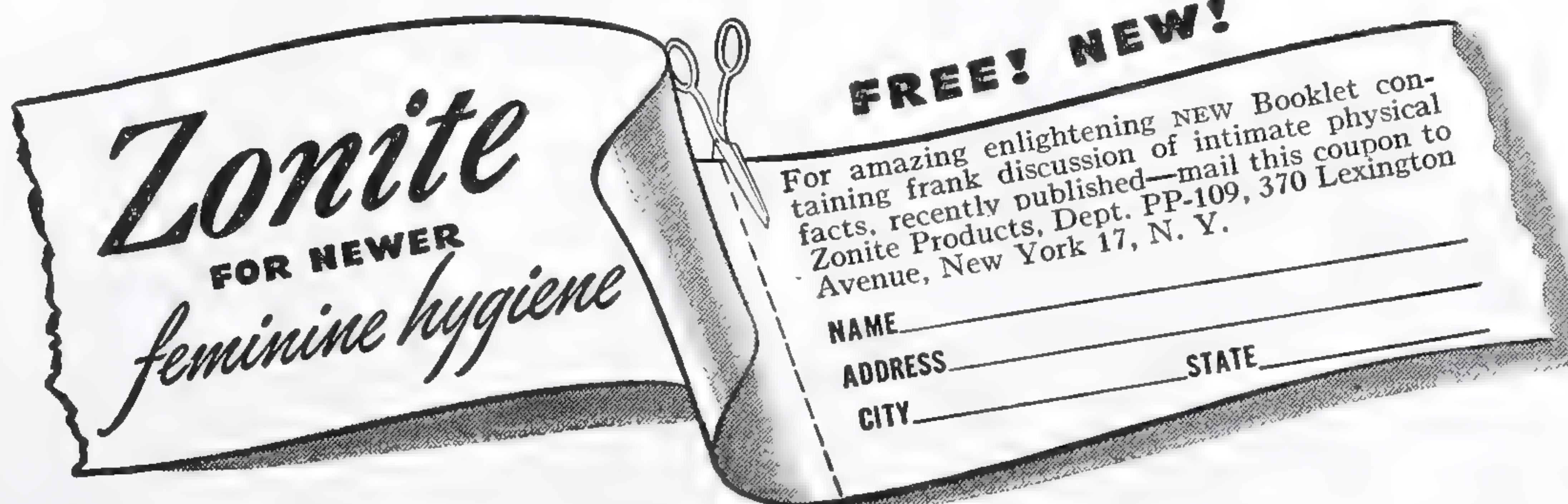
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Remember this: Everyone is more interested in himself than he is in anything else on earth. If you, as a person, will take a deep interest in others, forgetting yourself and your problems, you will find that you have beauty in the opinion of those who come to love you.

Be proud to be your husband's wife, and be proud to belong to his family, and the family will be pleased with you.

Claudette Colbert

Dear Miss Colbert:

I am twenty-three years old and have a beautiful little daughter, five. I have been divorced for three years now; I have a bad past, but I want to live a good, clean life from now on so that I can be a good mother to my daughter.

Last November I met the nicest guy I have ever known and he treats me with respect, although he knows about my past.

He has been married and has three children to support until they are of age. He has warned me that he will never marry again because he doesn't want to do anything that would hurt his first wife. He says she is a fine woman and, because of him, she had a nervous breakdown and was hospitalized for six months. She will now have nothing to do with him, but he says he should show her respect enough not to marry again.

I inherited a little money from an aunt, and I am a good worker. He has saved a little money, and knows something about the restaurant business. He wants us to invest equally in a business in a nearby town; both of us could work in the restaurant and build a good future for ourselves.

Do you think that he will change his mind about marriage in the future? And do you think I should go into business with him, and let the emotional side of our relationship take care of itself?

Emma Lou S.

Why set up further misery for yourself? I think you should believe this man when he assures you that he does not intend to marry again. His statement may not be absolutely accurate. He may mean that he does not intend to marry you, but he is trying to be tactful by including all of womankind in the rejection.

Neither do I think, for an instant, that you should invest your inheritance with him. He is quite willing for you to hazard your capital and to invest your energies and capabilities, but he promises nothing but a share of the profits if there are any.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

A MIRACLE BIRTH

... that's what Ethel Collins of the Bronx, New York, says in her story

"WE HAVE QUADS"

in October

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OCTOBER ISSUE

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IT'S NEW—TRUE—EXCITING

Buffet by the Sea

(Continued from page 62) house or swimming pools. With four children, Dana and Mary decided a sailboat would provide all-round family fun.

The Andrews go without many other luxuries to have it, in fact, they strongly considered "Mama's Mink" before they agreed upon "The Kathryn."

In our party, which celebrated Dana's completion of "Sword in the Desert," there were Niven Busch, Teresa Wright Busch, Lew Ayres, Michael Kirby, and Ann Blyth, who had just finished "Top O' the Morning."

Dana and Mary learned navigation, incidentally, by themselves, from books and experience, the trial-and-error method.

Mary told us all about it, amusingly, while she served lunch. And *what* a lunch! Scalloped Zucchini and Clam Casserole and Macaroni Neapolitan. Both casseroles had been prepared at home and kept fairly hot in a portable casserole carrier. At the last minute, all she had to do was poke them in the galley oven.

No vigorous games were played, of course, space on board being limited. But charades are fun at any party. Some of the suggestions were hilarious: "One Night of Love," "Gone with the Wind," "Lost Horizon" and "Temptation," among others.

We had the loveliest, laziest day. No one cared that we were becalmed for over an hour. We all dove over the side and had a long, cool swim. Coming home in the semi-tropical moonlight was dreamy. So, of course, romantic songs were in order. And as we neared the mainland, Mary gave each of us a comb wrapped in tissue paper and we played all the popular square dance tunes.

Here are Mary's recipes. Each serves ten hungry people.

SCALLOPED ZUCCHINI AND CLAM CASSEROLE

Cook 3 lbs. of zucchini squash in 2 qts. boiling water with 1 tbsp. salt until just tender. Break an 8 oz. package of cocktail crackers into fairly small pieces. Make a layer of $\frac{1}{4}$ of the cooked zucchini and $\frac{1}{4}$ of the crackers. Top with $\frac{1}{2}$ of a 6 oz. can minced clams and dot with 2 tbsp. butter or margarine; add salt, pepper and meat sauce if desired. Repeat, making 4 layers. (You will need 2 six-ounce cans of minced clams. Cook in a moderate oven (350° F.) 25 minutes.

MACARONI NEAPOLITAN

Cook 2 cups elbow macaroni in boiling salted water until tender. Drain and rinse. Saute 2 medium onions, sliced thin, and 2 medium green peppers, cut into thin strips, in 4 tbsp. oil. Remove from fat and drain. Brown 6 slices precooked ham, cut in fine strips, and remove from fat. Beat 6 eggs slightly and scramble. Mix all cooked ingredients lightly and turn into a buttered casserole. Slice 1 lb. processed American cheese over top. Pour 2 cans condensed tomato soup over all. Cover with 2 cups cornflakes tossed in $\frac{1}{4}$ cup melted butter or margarine. Bake uncovered in moderate oven (375° F.) 20 minutes.

NOTE: One clove of garlic may be cut into bits and cooked in boiling water with the macaroni to add to flavor.

OLD-FASHIONED OATMEAL COOKIES

Mix $\frac{2}{3}$ cup shortening with 1 cup brown sugar, firmly packed, using pastry blender. Mix and sift $1\frac{1}{2}$ cups sifted flour, $\frac{3}{4}$ tsp. baking soda, $\frac{1}{2}$ tsp. salt and 1 tsp. cinnamon. Blend into shortening and sugar. Stir in $1\frac{3}{4}$ cups uncooked oatmeal. Drop on greased cookie sheet and bake 10 to 15 minutes in a moderate oven (375° F.). Makes 4 to 5 doz. cookies.

THE END

New...
a special make-up remover!
Faster!
Thorough! for
cleansing tinted make-up!



Woodbury Cleansing Cream with Penaten

Do you use cream, cake or liquid make-ups?

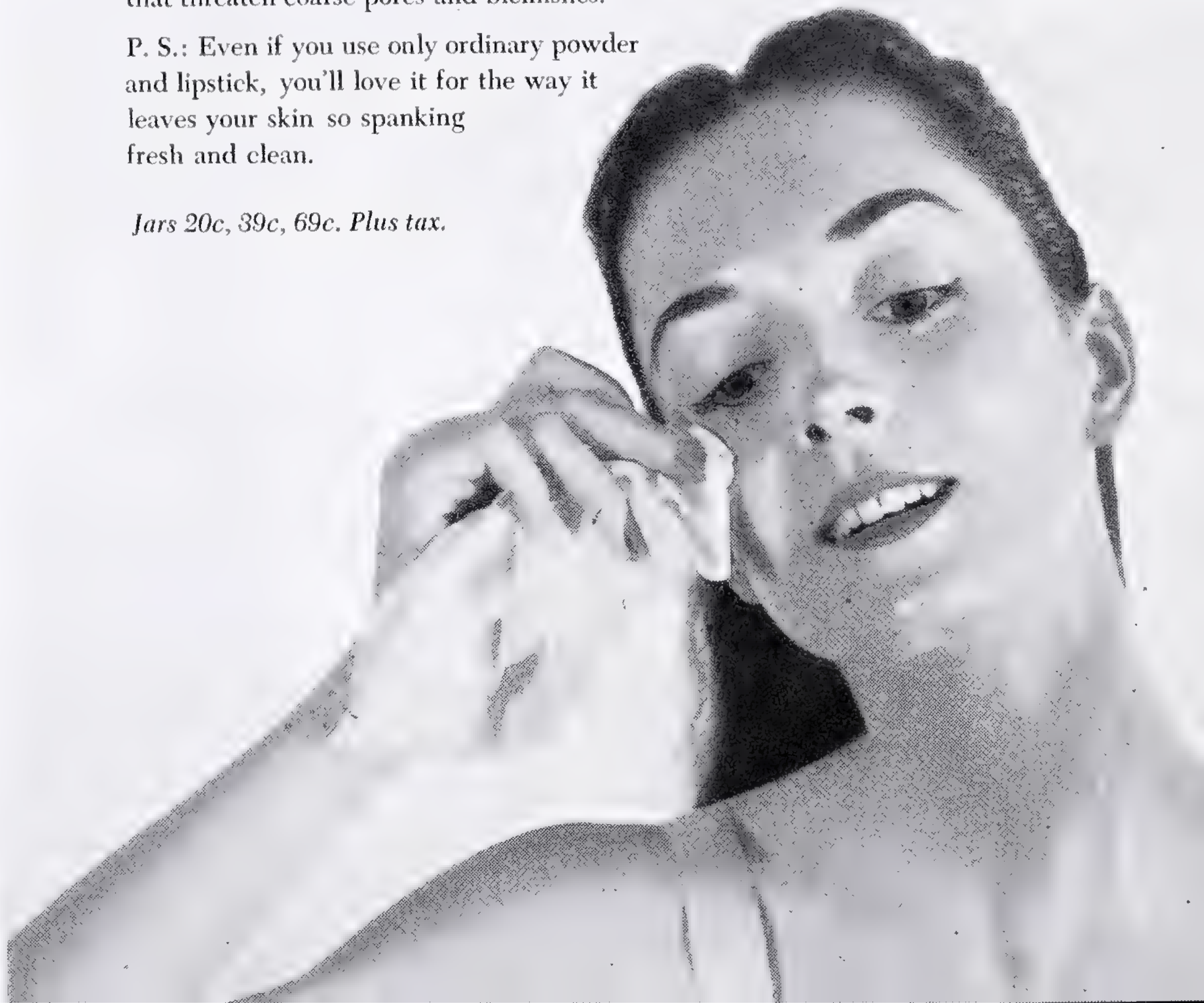
If you do, you probably love them because they cling for hours.

But the fact that they *do* cling means that they're harder to remove. And that's why Woodbury Liquefying Cleansing Cream is a boon and a blessing to so many women.

Here is a cream designed especially for women who use tinted make-ups. And because it contains PENATEN, it seeps deep into the pores, floating away clinging grime and pigments that threaten coarse pores and blemishes.

P. S.: Even if you use only ordinary powder and lipstick, you'll love it for the way it leaves your skin so spanking fresh and clean.

Jars 20c, 39c, 69c. Plus tax.



Is there Adventure in your hand?

Is the tip of your
middle finger rounded?
You're optimistic, daring,
not afraid to
take chances

THE ADVENTUROUS HAND
One of a series... watch for your hand

Is the space between
your ring and little fingers
wide when your
hand is relaxed?

You love freedom, you're active,
pay little heed to criticism

Are the knuckles of your
index finger straight? You're quick,
impulsive. Your first impressions
are usually right

Can your hand be read like a book? Whether
you believe it can be or not, your well-groomed
fingertips reveal your smart fashion sense.
When you use Dura-Gloss, they show you're
practical, too. For Dura-Gloss means exciting
shades, quick application, long lasting
beauty...all yours for 10¢.



DURA-GLOSS NAIL POLISH

non-smear remover 10¢ and 25¢...lipstick 25¢

10c

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Marta Toren and Howard Duff
in scene from "Illegal Entry," in
which Marta wears original coat

Opposite, Marta Toren, in the Sherbrooke
reproduction of the raincoat Yvonne Wood
designed for her to wear in Universal's
"Illegal Entry." When the skies are clear
it can be worn with the neckline open to
form wide revers. Detachable belt can be
removed for smart, boxy look. In rayon
gabardine, cravenetted throughout, it comes
in gray, navy, copper. Sizes 8-18. \$29.95.
Matching beret costs only \$3.00

For store nearest you write direct to
manufacturer listed on page 93

PHOTOPLAY FASHIONS



ON THE FASHION GOAL-LINE

A SUIT AND COAT THAT WILL
SCORE ON ANY OCCASION

Slim sorcery: Black stripes accentuate the fitted lines of worsted jacket with gabardine collar and cuffs to match the slim gabardine skirt. By Lou Schneider in sizes 9-15. It comes in green, wine or copper, about \$50.00, at Gimbels, New York, N. Y.

Changeable charm: A dream of a coat in all wool fleece, its full, swinging back can be curbed with a self-belt. Of added interest are the deep, pointed cuffs, double-pointed collar and slashed pockets. By Judy Nell, in winter natural, sizes 10-16, about \$35.00, at Bloomingdale's, New York, N. Y.

Handle the new fabrics with loving care—for they're worth investigating. They're at once rough in appearance, soft to the touch and exciting to look at. This autumn, color is as important as fabric, with simplicity the keynote of today's styles. Pockets make their appearance in unexpected fashion. Cuffs are deep, collars intriguingly different. For every-day wear, it's the polished calf look in your shoes, bag and belt. Fashion note this fall is light-colored gloves—and you'll be in the cheering section if you appear in string gloves with your tweeds!

Marilyn Monroe; blonde and lovely foil for the Marx Brothers in United Artists' "Love Happy"



*For store nearest you write
direct to manufacturer listed on page 93.*
PHOTOPLAY FASHIONS





PHOTOPLAY'S PATTERN OF THE MONTH

Photoplay Patterns
205 East 42nd Street
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please send me the Photoplay Pattern of the Lucille Ball "Interference" suit in size 12—14—16—18—20.

Name.....Size.....

Street.....

City.....State.....

*Lucille Ball's suit was designed by Edward
Stevenson for RKO's "Interference"*

Tailored for town or travel, this smartly simple suit has the new narrow look so flattering to most women. The enchanting leaf collar motif is repeated with interest in the slit pocket at the right hip. Make it in Anglo's novel checkerboard worsted in the color of your choice.

Carpet Slipper Romeo

(Continued from page 45) Laura, four; his son, Mark, two; and Anita, aged seven months.

An ardent believer in that old Spanish proverb, "Every man in his own house and God in everybody's," he's embarrassed by the flattery and audible admiration of feminine fans. And he's never been able to understand the necessity of posing for publicity pictures with feminine co-stars. "After all, I am a married man," he protests, seriously.

In spite of the fact that he personifies sex on the screen, he's almost a puritan at heart. He dislikes vulgar jokes, deplors any moral laxity and finds far more allure in clothes "with a more covered look," covering his shoulders as, with typical dramatic gestures, he zippers up an imaginary neckline.

He is sad that too many novels and plays and movies fail to portray, "love that's built on really important things—understanding, appreciation and respect." Of today's short-lived marriages, he says, "we marry, not for better—but for better or worse—until death do us part. It is a contract we make with God. I have the most wonderful marriage a man ever had," he goes on, more happily.

TRUE, no screen writer could devise a more romantic story than that of Ricardo and Georgianna Montalban. "I was the kind of fellow who didn't plan to get married until I was thirty-five, and I was going to see the world first," he says. "But, I'm so happy it happened this way. After I saw Georgie that first day in church, I knew all the time I might have spent seeing the world would have been wasted."

He was at Mass at the Good Shepherd Church in Beverly Hills, when he noticed a beautiful girl sitting in front of him. She was with her sister, Loretta Young.

It was definitely love at first sight. And he carried the memory of her for two years before they met. In the interim, he made a picture in Mexico with her brother-in-law, director Norman Foster. Invited to a party at the Fosters', he saw her photograph. "And the old flame was still there." At this time, Georgianna was modeling in New York, so Ricardo bought dozens upon dozens of magazines and cut out pictures of her. Sally Foster did a little sisterly matchmaking on the side, too. She wrote Georgianna, "I've got just the boy for you. Wait till you meet Ricardo."

They met, eventually, at a cocktail party, while Ricardo vacationed in Los Angeles. She remembers, a little teasingly, how he studiously turned his back on her when she entered the living room, then suddenly turned when she reached him and "flashed his big smile."

Two weeks later, driving home from a dance, Ricardo told her how he had felt about her for two long years. "I'm very glad you're in love with me," she said simply. They eloped to Tia Juana. He was returning to Mexico immediately for a film commitment and there was no time for the banns to be published. Then, after five months of a secret marriage, they had a religious ceremony with all the family present.

"God has been very good to me. Everything has happened for me," Ricardo says happily, now. "My marriage, my pictures . . ." But he's a conscientious, hard worker, he's lent a helping hand.

Born in Mexico City, the son of Jenaro and Ricarda Montalban, he spent his early boyhood in Torreon, Mexico. His father was a successful wholesale grocery merchant there, until the Mexican revolutionists walked into (Continued on page 94)



THE LIFT THAT NEVER LETS YOU DOWN



For the curves you crave, wear a dainty "Perma-lift"* Bra—the magic bra preferred by smart women everywhere. Guaranteed to give you lasting healthful support, there's no straining pull on your shoulder straps. The magic cushion insets gently support your breasts from below, never lose that support through countless washings and wear. Deftly fashioned of satin, broadcloth or nylon, there's a new "Perma-lift" Bra style just perfect for you. Be expertly fitted today. For sports and dress—\$1.25 to \$4.

For a slim trim figure, enjoy the exclusive comfort of a "Perma-lift" Girdle—"No Bones About It—Stays Up Without Stays."

*"Perma-lift" and "Hickory" are trade marks of A. Stein & Company (Reg. U. S. Pat. Off.) Chicago, New York

P RETTY BASIC

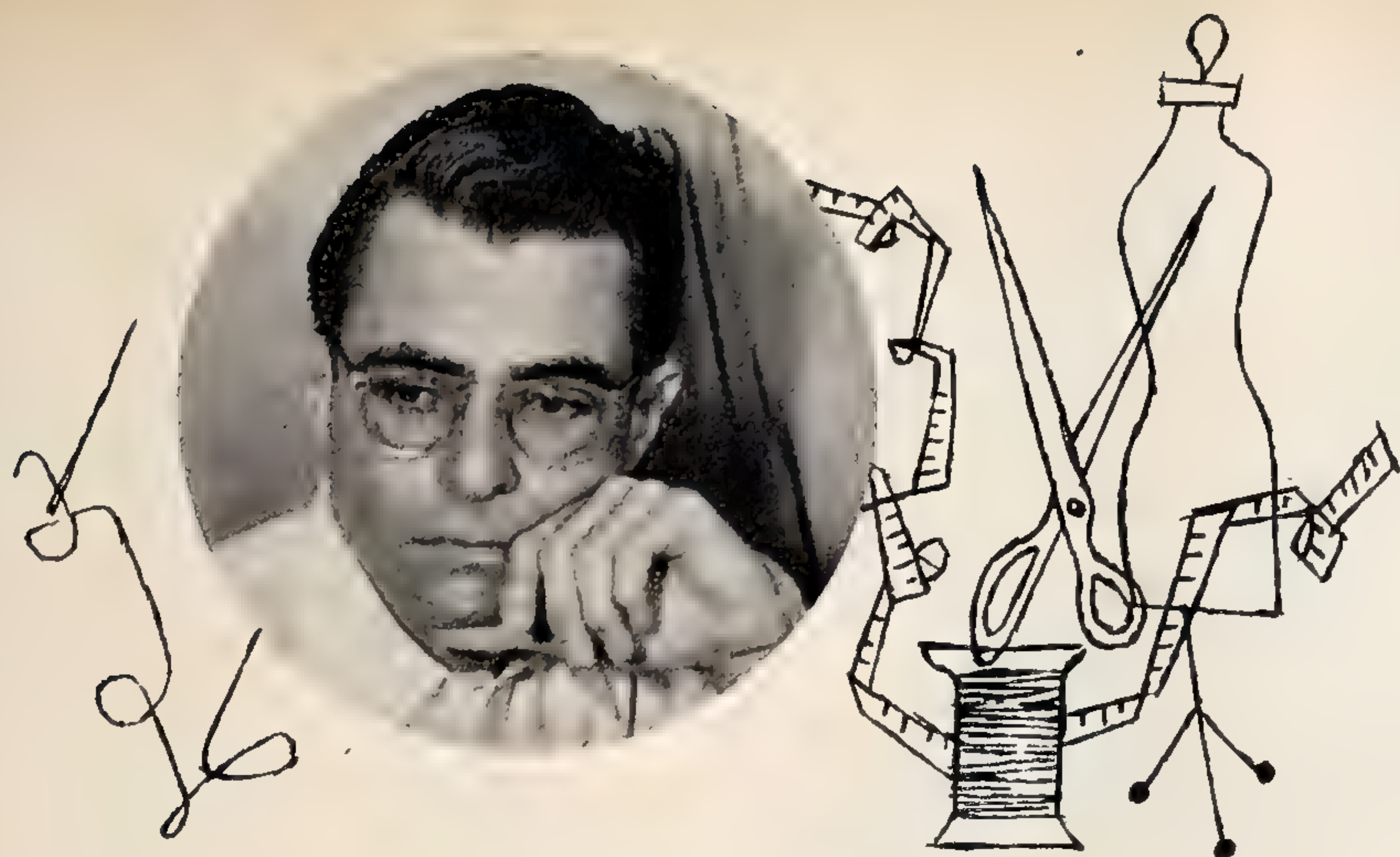
A versatile dress—featuring the new one-piece look in jerseys—in which you can go casual or dress-up, depending upon your accessories. By McKettrick, it has a cardigan neck, knife-pleated skirt. Under \$20.00 in gray and beige, sizes 12-20 at Stern Bros., New York, N. Y.; and Bullocks, Los Angeles, Cal.

Ann Blyth, dark and delightful, appears in Universal's "Once More My Darling"



PHOTOPLAY
FASHIONS

*For store nearest you write
direct to manufacturer
listed on page 93*



AUTUMN ARTISTRY

Edward Stevenson, Hollywood designer, paints the autumn fashion season in bright, glowing colors

Edward Stevenson is known for the freshness of his ideas. Always, his clothes are young, simple and wearable. This is especially true of the suit on our pattern page, which he designed for Lucille Ball. It has, to a degree, the smart simplicity that is so important this fall.

Straight, pencil-slim skirts, says Mr. Stevenson, will be a feature of the new suits. Jackets will be either straight or have back fullness. Also in the fashion picture are short, fitted jackets ending at the waist.

It is color and fabrics, however, that gives this autumn its fashion excitement, according to Mr. Stevenson. Striped wools, worsted, broadcloth, tweeds will go dramatic in suits in a variety of colors.

While fashion favors the natural shoulder line for dresses, with little or no padding, Mr. Stevenson believes it is up to the individual figure whether it is best to pad—or not to pad.

Wherever you live you can buy

PHOTOPLAY FASHIONS

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

Gray raincoat

Sherman Brothers, 205 West 39 Street, New York, N. Y.

Worsted suit

Lou Schneider, 512 Seventh Avenue, New York, N. Y.

Fleece coat

Julius Nelson, 247 West 38 Street, New York, N. Y.

Jersey dress

McKetrick-Williams, 1350 Broadway, New York, N. Y.

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Girls
Have
the Most
Beautiful
Feet and Legs
in the
World"**

**In
Velvet step
SHOES**

your feet look so small...
your ankles so trim....

They wear well, fit well,
hold their shape beautifully,
and... believe it or not

... cost you only 7⁹⁵ to 9⁹⁵

For the Store nearest you, write to
PETERS SHOE COMPANY, SAINT LOUIS



leading lady...

by Sherbrooke.

Slated for stardom with its stitched collar, cuffs, pockets and belt.

Of exciting Celaglo*, an iridescent rayon by Celanese*, Cravenette* treated.

Two way helmet hood. Aqua, copper. Sizes 8 to 18, \$25.00.



Franklin Simon & Co., New York, N. Y.

Davison, Paxon Co., Atlanta, Ga.

Jordan Marsh Co., Boston, Mass.

The John Shillito Co., Cincinnati, Ohio

Wm. H. Block Co., Indianapolis, Ind.

L. Bamberger & Co., Newark, N. J.

Gimbel Brothers, Philadelphia, Pa.

Kaufmann Dep't Stores, Inc., Pittsburgh, Pa.

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Mail to store nearest you or to
Sherman Bros., 205 West 39th Street, New York 18, N. Y.

(CLIP THIS COUPON)

Please send me the Sherbrooke raincoat(s) advertised in September Photoplay at \$25. each. Enclosed is check ☐ or money order ☐ for \$25.

Sherbrooke Raincoat	Size	1st color choice	2nd color choice	Quantity
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_____	_____	_____	_____	_____

Name.....

Address.....

City.....Zone.....State.....

Include amount for city and/or state tax if you live in taxable area.

(Continued from page 91) his store, one day, and gave him twenty-four hours to move.

Ricardo joined his brother Carlos, who had been dancing professionally with Rita Cansino (Hayworth) in Los Angeles. At the Fairfax High School he took public speaking, "to learn the language better." His teacher encouraged him in the dramatic field. But his family thought it unbecoming for him to become an actor, a *comico*.

In New York, where he went for experience, he pounded the pavements, worked in a 16 mm movie and finally played a small part in summer stock in "Her Cardboard Lover," starring Tallulah Bankhead. It was his mother's illness that took him back to Mexico, where he continued his career in Mexican movies, won the equivalent of the Mexican Academy Award and was signed by M-G-M.

HE philosophizes about Americans hurrying through life. "They never take enough time out for anything," he says. "There's something to the *mañana* business." He doesn't practice what he preaches, however. He can wait for nothing. Always, he must act immediately.

An excellent athlete, he excels in horsemanship, handball, tennis and jai alai, one of the world's fastest games. Under pressure, he will admit he once fought a couple of bulls, "the smaller ones," for the benefit of the Red Cross.

A small blue notebook is his most faithful friend. Always, he carries this book with him. In it are recorded all appointments, birthdays and his studio calls. When does he go to work? "Wait just a minute," he says, and whips out the book.

He loves spirited discussions, and his favorite indoor sport is drawing-room debates. "Don't ask Ricardo his opinion on anything, unless you want it, and can take it," his friends warn.

Anniversaries and birthdays find him sentimental. He picks out his own gifts. On Georgia's last birthday, he surprised her with a solid gold manicuring set. She accepted it gratefully, while she wondered how to break it to him that she would like to exchange it for a fur coat and a nail file.

His favorite lunch is a "Cannibal Sandwich," consisting of raw hamburger and chopped onions with anchovies and raw egg on top. "You get all the vitamins that way."

He likes "comfortable clothes," but admits he is not very clothesminded so that "Georgia has to keep after me." But he is flatteringly observant, Georgia will tell you, of what she wears; quick to comment, "You look very charming, Sweet."

Devoutly religious, he zealously follows his own rule for attainment. "If you want something badly, give up something else, and you'll get it." For him, this usually means giving up cigarettes. Until it's a standard query among his friends, "Smoking this month, Ricardo?"

In his next picture, "Battleground," he plays a dramatic role, a sensitive Mexican GI, who's delighted by the simple things in life. When, on the battlefield, he sees snow for the first time, he delights and revels in it, makes snowballs, plays an imaginary baseball game. And a little later, ironically enough, he lies wounded and freezing to death in that snow.

After viewing this scene director William Wellman, never one extravagant with praise, was so stirred, he commented aloud, "Punch with pathos!"

That's Ricardo!

THE END

DON'T MISS THE NEW PICTURES

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***Kleinert's**
***Slimderella Girdle...**

Have excess inches been robbing you of fun, freedom, fascination?
Then don't waste another minute... start on Kleinert's glamour program today! First... slip into Kleinert's Slimderella Girdle. Pure rubber for perfect control... lined with absorbent, soft, knit cotton for perfect comfort. Slimderella molds you to vital new beauty, yet it's flexible as your skin. All over perforations for coolness. Fleece lined bottom edges, smooth flat seams, flannel backed garters assure you perfect freedom from rubbing. Washes and dries in no time!

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Really smooth protection for troublesome days! Dainty, knit panties with waterproof panel. Tabs for pins. White and flesh in rayon—\$1.25. All nylon, \$2.50.



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Can't twist, cut or curl. Adjusts to any size. Anchored safety pins or pinless fasteners. In rayon—50¢; nylon and acetate—65¢.



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The uplift bra gives you wonderful lines—the attached shields protect your clothes. Nylon marquisette, 32-42. \$2

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Restless Heart

(Continued from page 52) been something inside of him that wouldn't let him alone. He's never been particularly happy about it—still isn't. It's just there.

Ask Greg today if he's satisfied with what he's accomplished and his long-planned face becomes grave. "Most people, I suppose, would think I should be completely happy. Well, I never have been happy and I doubt if I ever shall be. Actually, I guess, I don't want what is popularly supposed to be happiness. Because, then, if there was still any growth left in me, it would never come out."

THE San Diego where Greg Peck grew up was a quiet little city, asleep in the sun, stirring to wakefulness only when the fleet came to anchor. Greg roamed the streets, dove for abalones in the quiet coves near La Jolla, and wandered alone along the sandy beaches. Something nagged at him, kept worrying at his thoughts. He didn't know what it was but he was always trying to find out. He spent his energy building sailboats and venturing farther out into the harbor than was considered safe; he dove off the highest ledges of rock into deep pools and roared around town in what must have been the earliest version of the modern hot-rod. But nothing helped much. His father, sensing the boy's restlessness, urged him to enroll at the San Diego State College. Greg complied, and wasted a year in futilely reaching for something always just beyond his grasp.

At the end of that time he quit and found a job working for the Union Oil Company. There, for a time, he was content because he had his eye fixed on something definite, a big, ten-wheel gas truck which, he was told, could be aspired to only by older heads in the service. Greg began working overtime, hanging around the company garage after the other employees had gone home. He practiced the intricate gear-shifts on the mighty trucks until he could go through them with the smoothness of an expert. One proud day, he found himself on the seat of a great red Juggernaut, a fully accredited driver.

The feeling of fulfillment lasted for a while. There was a little blonde elf who lived on the outskirts of San Diego who tossed her head and cut her green eyes at him disdainfully when they met on the street. The first time Greg drove past her house, proud in his bellowing chariot, she capitulated. He took her to a sweetshop for a malted. Odd that her eyes didn't seem so beautiful on closer inspection and that her complexion seemed a little muddy. Well, anyway, there was that really beautiful girl who lived on the Heights. . . .

But driving the huge truck was sheer delight and he got over his route quickly and well.

But one day this job didn't offer any challenge any more. It was at this point in his life that Gregory Peck took an objective look at himself and asked a question—What do you want to make of yourself? He didn't know; but he thought a good education might help him make up his mind. So he went back to college. There, the astonished professors saw a solemn-faced kid tearing into his books as though his life depended on it. It wasn't easy. Mathematics was a wilderness where he wandered lost and alone. It was also the highest hurdle he had encountered thus far in his short life and he went after it with a kind of concentrated fury.

The next fall, he passed his examinations for entrance to the University of California and started for Berkeley. To the long-legged kid with the shock of unruly black hair, it was all vastly stimulating. Like most freshmen, he thought he

ought to go out for something. Too light for football, he decided to try for the crew, and to his complete surprise, made it, eventually rowing in the Hudson River Regatta in New York. Not long after returning to Berkeley from this trip, however, he suffered a back injury in training which ended his career as an oarsman.

Disconsolate, he was wandering across the campus one afternoon when he was stopped by Everett Glass, director of the Little Theater at Berkeley. He needed a tall, black-haired youth for a play he was putting on. Outwardly, at least, Peck met every requirement, so he agreed to try for the part of the mate in an adaptation of Herman Melville's great story, "Moby Dick."

There followed a period of the most exquisite torture. Peck was such a poor actor that the director, himself, laughed. "I could hardly walk across the stage without falling on my face," Peck says.

THE important moments of our lives are never labeled. Greg didn't know it, but the instant he stepped on the stage at Berkeley, the whole pattern of his life was set, once and for all. Never again would there be any floundering or indecision. And, here at last, was a challenge which, some inner prescience told him, would either break his heart or lift him to unimaginable heights. He accepted it with a kind of bitter determination, and by the time he left Berkeley, Gregory Peck was known as a young actor with "interesting" possibilities.

"That was just the beginning of the hurdle I had to get over," Greg says now. "But the big question, could I make a living out of my chosen profession, still remained to be answered. They told me I'd never find out till I got to New York. So I went there."

Nothing very much happened to Peck during the next four years, unless you consider starving to be important. Being young and lost in a dream, he didn't. Finally, when hope seemed gone, he won a \$500 scholarship at the New York Neighborhood Theater after being told to go home and forget all about acting. Martha Graham, with almost surgical skill, discovered the spots where he wounded most easily. She giped at him, she sneered, she laughed at his desperately eager efforts. She made his trials for the award periods of torture. He bent his head and took it, but kept trying, always doggedly trying. And then one day, when he knew he had failed, word came that he had won the scholarship.

"Half the fun of winning was gone by that time," he says, "but there was one great solace, I knew that eventually I'd get over my hurdle. I would prove that I could make a living out of the business of acting. The rest of the journey would be just a challenge to my staying power. It was there, though, still a challenge."

When Peck had completed his training at the Neighborhood Theater he began looking for a job, finally landing one through almost unbelievable good fortune, with Katharine Cornell. It was she who lit the lamp that burns in his mind to this day. She taught him to hate mediocrity, and never to compromise with excellence. In the end, she made an actor out of the lanky, slat-bodied kid from San Diego.

Following his long engagement with Miss Cornell in "The Doctor's Dilemma," Peck was launched upon a series of distinguished flops, too dreary to enumerate. Before he was finished with them, a rather sinister word was being whispered in producers' offices, "Peck is the original *Hard Luck Kid*. Any play in which he is cast

has two strikes on it before it is tried out." Fellow actors began shying away from Greg and producers were generally out when he called. Being sensitive, Peck understood what was happening, but was powerless to do anything about it. And being intelligent, he was completely aware of the calamity to which such a situation could lead. He began to take long walks alone and to ride through sleepless hours on the Staten Island ferry, leaning over the rail, and bitterly remembering Edna St. Vincent Millay's poem: "We were very tired, we were merry. We had gone back and forth all night on the ferry."

But Greg was neither tired nor merry. He was looking black despair in the face, twisting one way and then the other, seeking escape. "It took all the faith and stamina I could muster," he says. "And I've got to admit that most of the time I thought I was licked."

His break came suddenly and dramatically when he was offered the opportunity to do a picture called "Days of Glory" for RKO in Hollywood. In the space of hours, he was in California, his troubles over, or, at least, exchanged for new ones.

TODAY, at the peak of his motion picture career, Gregory Peck is again becoming conscious of the old restlessness which bedeviled him in his youth and hounded him through the tough years in New York. His latest challenge, the formation of the Actors Company, is a case in point. In this endeavor, a group of players are banding themselves with the avowed purpose of establishing, in Beverly Hills, a theater which will be the equal of anything to be found in New York. In this group are such sterling actors and producers as Jerry Wald, Dorothy McGuire, John Garfield, Ingrid Bergman, Deborah Kerr, Roz Russell, William N. Pereira, and the former president of RKO, William N. Peter. It is the intention of the Actors Company to erect their own theater, a project which will cost approximately \$1,500,000 and will be launched in about two years.

Peck's eyes shine when he talks about the Actors Company. He paints glowing pictures of the Montgomery Clifts, Richard Basehearts and Richard Widmarks who will be developed there. Here, indeed, is a brand new mountain to climb.

"The trouble with me is that acting and the theater are my hobbies," Greg went on. "And this doesn't always make for pleasant domestic relations. I bring my job home with me at night, and don't think the successful establishment of this new theater isn't going to be a job, and I chew on it when I should be playing with my kids or talking to my wife. It's a little hard on Greta. For instance, not long ago, just as I'd finished work on "The Great Sinner" at M-G-M, Greta and I ran into one of those little misunderstandings which, normally, are laughed off in a few minutes. But, this time, my nerves were on edge. I was wire-tight. I'd been getting only about four hours' sleep a night for weeks and I was just plain hard to get along with. When this little explosion came, I couldn't let it drop, and, suddenly, I realized that if I kept on I'd say something that I'd regret the rest of my life. So I jumped in my car and drove to Mexico. I didn't stay long because I soon got my thinking straightened out. Then I hurried home to repair the damage I'd done. From now on there's going to be less temperament at home. I'll save that for my work."

A few minutes later, I drove away. Lights were springing up all over the house on the hill. So long, nice guy, I thought. I hope you get over this hurdle. But, somehow, I had the feeling it might be higher than the others.

THE END



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BEHR-MANNING, TROY, N. Y.

I Like Their Nerve

(Continued from page 39) I'm naming Mrs. Robert Mitchum. It's my experience that most wives will forgive their husbands for everything except another woman, especially when other people know about the other woman. And newspaper headlines all over the land, certainly, proclaimed Bob's date with Lila Leeds. Still, Dorothy Mitchum forgave Bob and thus gave him, her sons and herself another chance for happiness together. But her attitude, my friends, took a very special brand of courage.

And you can say that again for Lilli Palmer. Someone I know was on the plane that flew Lilli back to Hollywood after the Carole Landis suicide splashed the name of Rex Harrison all over the front pages.

"Lilli had obviously been crying," I was told. "But she sat quietly in a back seat of the plane, and when we came down in Chicago, she went quietly to the ladies' room. She stayed there until we took off again and it was only when she was surrounded by reporters at the Los Angeles airport that we all realized who she was." And then there was that brave, pathetic photograph of Lilli standing by the side of Rex during the funeral of Miss Landis.

I CRIED a little when I learned that Susan Peters was flying East for summer stock in "The Glass Menagerie." She played the Julie Hayden role in a wheel chair. Susan's character is in the sublime class.

It took courage, too—a patient day-by-day kind of courage for stars like Robert Ryan and Kirk Douglas to stick to their careers when years went by and nothing happened—except another mediocre role in another B picture.

Bob Ryan thought his years as a B boy were over when he landed with Fred Astaire in "The Sky's the Limit." The sky dropped for Robert with the war. Afterward he co-starred with Ginger Rogers in "Tender Comrade." This flopped with a thud. But then came "Crossfire" and the heartbreaks and disappointments dropped into the past tense.

The first time I met Kirk Douglas was on the set of his first picture, "The Strange Love of Martha Ivers." He smiled all during our talk. He continued to smile, during the following two years, when his roles diminished with each picture. But, finally, the supposedly B producer Stanley Kramer wanted a man who looked like a fighter for "Champion." Kirk literally went down on his knees and begged for the part, in what we all thought would be a very unimportant production. You know what happened. A new star was born.

People say Kirk has changed with his good fortune. He has not. He always believed in himself. Otherwise he wouldn't have had the courage to stick it out when all around were whispering, "He's a failure."

I admire the courage of Ingrid Bergman's husband, Doctor Peter Lindstrom. While all the world smiled that awful smile given to husbands whose wives are in the spotlight with another man, the doctor flew to Italy to see Ingrid, then gave out a dignified statement about "indissoluble affection" binding him to Ingrid. I know very few men as brave as the Doctor.

You know who I think has a lot of courage? Jess Barker, the husband of Susan Hayward. Jess is now going through the dark period suffered by Ryan, Douglas, et al, in the past. But his case is even more desperate because there is always the day-by-day contact with his successful wife. But Jess won't give up or in. "I'm going to make good as an actor," he tells me always, when I see him. Atta boy!

The first time I lunched with Jane Greer, she told me that when she was fifteen or

sixteen, she woke up one day with one side of her face completely paralyzed. To a sensitive teen-ager, who had already decided to be a singer, this was just about the biggest tragedy that could happen. It would have finished even the thought of a career for most girls. But Jane went to work to re-educate the dead muscles of her face. It took her two years before she could smile. Now, she is laughing because she has everything, a wealthy husband who loves her, a great future in pictures and two beautiful children.

ALMOST did a handspring for joy, when Pat Morison knocked the New York critics for a loop in Cole Porter's "Kiss Me Kate." If ever a girl was dead, buried, with the funeral service said, it was Pat Morison. It was not her fault, either. Her glands were the "heavy" in the case, and I'm speaking very literally. After a good picture start at Paramount, Pat put on fat. She didn't eat, she was too worried to eat. But her figure grew to a rounded two hundred pounds. Several doctors, years, and sanatoriums later, Pat was back to her old slim self. But Hollywood yawned in her agent's face when he suggested another chance for his client.

Pat wept not, neither did she complain. She spent eighteen hours a day improving her singing voice and dramatic possibilities. Now, Hollywood is scrambling for the privilege of employing Pat. Success, it's wonderful.

Gene Tierney has always been a gal with courage. After the kicking around she received at the beginning of her Hollywood career, I wasn't too surprised when she also survived the kicking around of her marriage with Oleg Cassini. When Gene was expecting their second baby, Oleg was reported running around New York with a beautiful blonde. Previously, Gene and Oleg had separated for a while, and that time there was supposedly a female maggot in the woodpile, too. Gene courageously took stock of her marital investment, decided it would be worth more in the long run to stay with it. To date she has been proved right.

Olivia de Havilland and Joan Leslie are two gals I will always admire. They say, in town, that you just can't win when you take on a fight with a major studio. Both Livvy and Joan took on Warner Brothers. Livvy won, but it was a Pyrrhic victory. In the two years of lawsuits with Warners, she lost her money and her health. Joan didn't have the satisfaction of the final legal verdict. But she fought to a standstill, and it takes great courage to fight a studio whether you win, lose or draw or whether you are right or wrong.

No story of Hollywood courage is complete without including Peggy Cummins. Yes, I mean Amber. Never, in all the years that I have covered the Hollywood scene, has anyone been crucified so murderously as little Peggy. If only they had soft-pedalled the fanfare when she was chosen to star in "Forever Amber." But the poor kid was ballyhooed to the limit. So, when they took her out of the picture, she should have collapsed like a punctured balloon.

There is a small spot in Peggy's heart that will never be quite healed of the humiliation that tore her apart, very, very privately, at that awful period in her life. But there was no sign of the scar when she emerged to make another movie. Now, Peggy has a nice career, and maybe it was just as well that she didn't play Amber. I seem to have been the only critic who could sit through it!

Hollywood, you see, need not blush for its people.

THE END

Season with Spice

Continued from page 68) Williams reckles, Cleatus Caldwell (Bob Hutton's e), Ann Miller, Ann Rutherford and ie Johnson, who was sporting the slick-est, shortest new hair-do. Wears it combed aight back from her face, the tiny short ls of hair at the sides and up the back led right tight to the head. The entire pavilion was hung with ndreds of yellow balloons, large and all. On some were printed "Jeff," on ers, "Diana," which, of course, were ty's choice of names for her baby, who ned out to be Lee Jeffrey. The en- room was decorated with yellow and ite blooms, as was the large buffet and tablet. But the gals were seated at les for ten. And each table was almost vered with decorations entirely in flow- representing the different legends out "where do babies come from?" For tance, one table was covered with tiny le storks made of white flower buds, othor was a "Baby was found in a obage patch," and the little "cabbages" re made of brussels sprouts, with tiny ies made of rosebuds. All during the cheon, Ann Rutherford was snapping tures with that new camera which takes icture and develops it in two minutes. the end of the shower, she gave Betty eautiful baby album, with the pictures the baby shower pasted in it!

IE outstanding premiere of the month wasn't a movie, but the Los Angeles ening of the Broadway hit "A Streetcar med Desire," for which producer Irene znick, ex-wife of David, came all the y to Hollywood. And what a reception e got after the show, when her father and pmother, the Louis B. Mayers, tossed party that had most of the glamour-sses in town. We counted at least half-a-zen blazing diamond necklaces and t positively nude without one! Irene nne looked stunning in an ankle-length nt. Janet Gaynor, just back from that rican big-game hunt with her Adrian, s so chic, in a pale gold lamé evening wn, and wearing gobs of gem-studded tique, gold jewelry. Hit of the party s Tony Quinn, who played the leading le role in "Streetcar." He's never done errific amount of picture work, but after t performance, you can bet he'll be a ew" movie star. Joan Crawford was there a divine "late summer" evening dress heavy, eyelet embroidered organdy. She d us that she had it made from yards d yards of the stuff that a fan sent her the way from Europe! Joan wore it er a deep rose slip. It was simple, tight- duced, with a little, almost high collar nder which she was wearing that oker of baguette diamonds), short eves and a tremendously full, starched rt to the ankles. Cary Grant, looking ribly thin, was at this party, stag. Clark ble was there with Ann Sothern, but s is strictly chum stuff.

Exactly one night later, Joan Crawford us with Greg Bautzer for the Desi Arnaz ening at Mocambo. They got there very rly, had a big spat and both vamoosed ore ten o'clock! Clark Gable was ring- ling with Paulette Goddard that night. e know, because we were with them— d what fun they had. Lucille Ball enter- ned a party of twenty for Desi's debut "the Mo," which was jammed. Denise rcel, the new French star and the only l in the whole male line-up of "Battle- ound," was there with Brandy Brent. e floated around in a dream color effect, ay chiffon over sapphire blue chiffon, the ep V of the shawl collar making a per- ct frame for neck and shoulders.

THE END

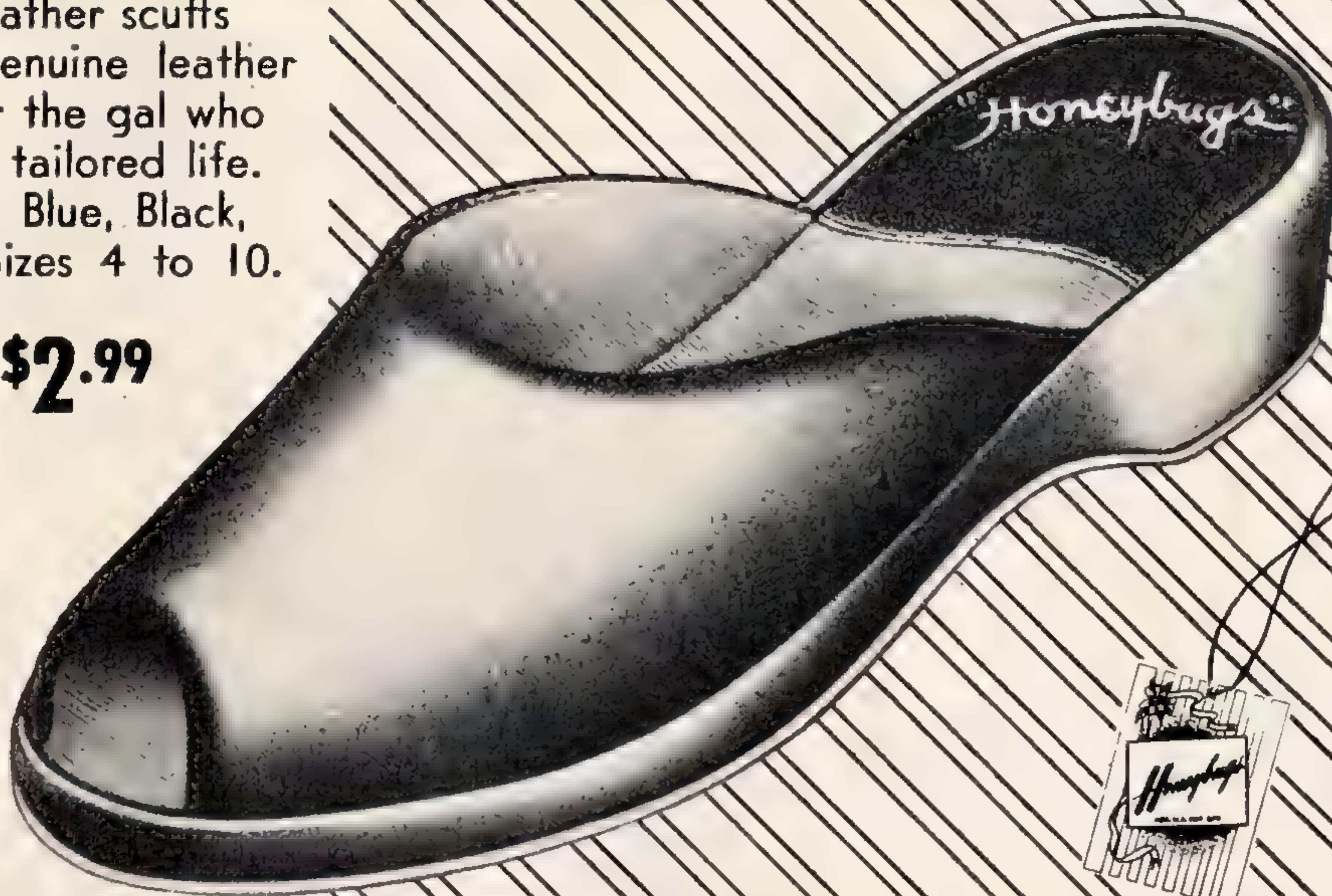


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That New Man!

(Continued from page 50) newcomer who exuded such relaxed, male-animal-well-being. He had "Born Yesterday" behind him on Broadway when he came to the screen in "A Letter to Three Wives," but a Broadway hit may not mean much to some movie audiences. Apparently, they didn't know him from Adam, but after one excited look, they responded in a big, wild way to the solid sock of that quality which instantly told them he certainly wasn't Eve.

In a perfectly nice way, and a very worldly way, he does as he pleases. For instance, the studio would much prefer he didn't tell his age. His studio biography merely says, "Born April 11," but Paul isn't shy about the number of years that have flown over his head. (Incidentally, he doesn't look anywhere near forty. But there's a reason for that which will come later.) His studio biography also says, with considerable coyness, "Is not married," which is true as far as it goes, which is nowhere.

PAUL will blandly tell you, with that ironic twinkle in his dark blue eyes, that he has been married—unhappily—four times. The most recent Mrs. D. was beautiful Virginia Field. They have a small daughter, Maggie Douglas, aged five, of whom Paul is very proud. "A wise apple, that kid," he says. "A very wise apple."

Maggie lives with her mother in New York and the thought of visiting her is one of the things that Paul likes best about his projected trip to Berlin to make "Quartered City." "Maggie inherited her mother's face, praise be," Paul says, "but she's got my shoulders already and she might get my height. Regardless, she'll have to be an actress. The ham in her, inherited from the two of us, sticks out all over her already."

The studio gets nowhere trying to get Paul's name into columns, as "out with this charmer or that," where the spotlights blaze. He is out with this charmer or that, very definitely, but you'll have to hunt to find him. His tidy, two-room house, merely a big living room, a bedroom, a kitchenette and bath, is on such a quiet residential street, you'd never expect a star to live there. He doesn't give parties and he rarely attends them. Between takes, he seldom sits around the set and talks. He has a trailer on the set and he goes in there and studies his lines for the next day. "That way, I have my evenings free for better things," he says, giving you a look that would bother the Johnson office.

He doesn't expect to get married again. "I was an only child," he says, "and I've been an orphan for years. In fact, I have no living relative. A background like that gives you the habit of acting for yourself and thinking for yourself. The lone wolf stuff, you know. Maybe that's why I haven't been able to go long in double harness."

That could be, but I personally think it's probably more that the real love of his life is his work. He's not kidding when he says it has taken him thirty years to become an actor. That's actually true.

The weird and wonderful part of it is he has been in just three shows, and now, four pictures, in all that time. At just-past-twelve he was *Shylock*, no less, in his Philadelphia grammar school's production of "The Merchant of Venice." That's when the theatrical bug really gnawed him. From that day on, he kept trying to get on the stage, but he actually didn't make it for seventeen years, and then only for a couple of weeks.

The play was "Double Dummy" and it actually did play on Broadway. It was

a double-jointed turkey of the most flopping variety, and his part was so unimportant, that one day, when he didn't manage to get to the theater for a performance, nobody in the cast or the audience even missed him. Amusingly enough, he was portraying a radio announcer, which was exactly what he was in real life, and the reason he didn't make the show that particular afternoon was that he got held up making a real broadcast of a football game.

However, even if "Double Dummy" did fold so quickly, and he went by so completely unnoticed, he felt he was now set as an actor. He knew everybody who was anybody on Broadway, and at 21, Toots Shor's, Lindy's and all the spots where the Broadway mob held out, he was one of them, and why not? After all, he had been one of the best-known sports announcers on the air since 1930. He did the first "man in the street" radio interviews. He also announced such shows as *Easy Aces* and *Fred Waring's*.

"Yes, I knew all the right people and I went to all the right spots and I dressed in a manner supposed to attract the right attention," Paul says, "and that was exactly the trouble. It was the old routine of being unable to believe your neighbor is a genius. I never thought I was any genius, but I always knew I could act. Yet, the only two people I could persuade into that belief were Tallulah Bankhead and Eddie Goulding, the director."

Tallulah tried desperately to get him roles, and seven years ago, Goulding went so far as to make a test of Paul for Warner Brothers. Jack Warner, personally one of Paul's best friends, took one look and his silence was terrific.

So there he was, with all the entree in the world, completely locked out from the thing he most wanted until, in 1946, Garson Kanin, the Hollywood director-turned-Broadway-writer, became so desperate looking for "a type like Paul Douglas" to play in "Born Yesterday," that he finally took Paul Douglas, himself.

The sound of the click that Paul registered reverberated around the theatrical world. Hollywood talent scouts came a-running. This time our hero took his time. He insisted upon seeing the scripts. He demanded a clause written into any contract headed his way that would say he could come back to Broadway, once a year if he desired, to do a play.

As you read this, he will have been in Hollywood thirteen months, and have completed five pictures. Two pictures a year are considered tops for big stars these days, but Paul wouldn't care if he played

in twenty a year, provided the scripts were good. As for that clause about going back to Broadway, they can't take that out for all he cares now, because he has become a confirmed Californian.

On Broadway, he only knew the deal as something that came at the end of the night. He loved rich food and expensive wines, but now he gets up with the sun, diets conscientiously, is improving his game and would sort of like to buy a boat.

The latter is probably the Bogart influence on him. Bogie and Betty Bacall, his closest friends in the film colony, he meant to sail with Bogie in the *Holululu* yacht race this past spring, but his working schedule prevented it. However, rather than disappoint his pal too much, he flew over for a weekend so that they could actually meet on the Waikiki beach.

He has the greatest respect for the technical skill of Hollywood, straight from the production office down to the lowliest janitor. He had finished "A Letter to Three Wives," "It Happens Every Spring," "Everybody Does It," in which, incidentally, he sings, long before he ever met his studio boss, Darryl Zanuck, and then he was very casually in the commissary. He thinks that compared to Broadway or anywhere else, Hollywood is the most friendly and least snobbish place on earth.

Oh, and about that business of his looking so young.

"I think it's boredom that ages you," he says. "When you live in a creative community, you are so stimulated that you don't think about ages, yours or the other guy's. Then, if you are involved in a creative business you are so on the hull that you haven't got time to worry yourself into ulcers." He grinned again, that warm, mocking humor that has so quickly established him. "Of course it depends quite a bit what you're hustling after," he said.

He's a wise apple, as he says of his little daughter. A very wise apple, indeed, much more sensitive than he likes to pretend. He proves this latter by clamoring up so about his private life. He doesn't like to talk about his boyhood, or about his marriages, or actually about the things that are closest to him.

You can be certain his success is going to go to his head. "How could it?" he asks. "I've been an actor all my life, even if it's only the last couple of years. I've made money at it. I've known more of the characters out here for years, too. I have a great life. I couldn't be happier."

The movie audiences thank him. They're much happier since he came along.

THE END



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A House with Growing Plans

Continued from page 59) John Carroll, whom she had a daughter, Julianna, aged almost thirteen. Julianna, at the time of my visit, was spending her part-of-the-year with her father, which was one reason that her pretty pink and white room was so empty of personal touches. Even so, it was evident, looking at Julianna's room, that, before too long, she is going to change the O'Keefe house considerably. And that will be a good thing, in some ways, for reasons I shall tell you presently. But I'm getting ahead of my story. The O'Keefes bought this house in 1944 when it was about fifteen years old. This meant, you may be sure, that it was well built, with spacious bedrooms, sizable baths and windows not quite as large as we could install today. The entrance hall at the O'Keefes', with its wide-open glances into all the other rooms, is like a hand held out in greeting. It even affords a distant glimpse into the upstairs gallery and the four bedrooms which open upon it. In such a house, you know at once, you never would be a guest. You'd be "family."

THE living room, large, square and sunny, is furnished with an engaging casualness. The wall that faces the hall is dominated by a big fireplace, flanked by curved modern couches. Following the smart modern principle, these couches actually are composed of individual seats, put side by side. As the family grows up and their entertaining problem, necessarily, expands, it will be a simple matter to add more seats here, yet not change the decorative scheme.

The couches are covered in tangerine red. There are two side chairs. The walls are deep green, the woodwork white. Across the room from the fireplace there's a permanently set-up card table with four matching chairs, a delightful set-up in any house where formality is banished. And opposite the card table stands a grand piano. You feel, somehow, that it is always open. Steffi now is the musician of the family, but the children are expected to join her shortly.

An open archway leads to a small chic bar. Glass bricks form the wall that backs against the garden. And the set-in bar, with its mirrored backing and glass shelves, has artfully hidden lighting.

Also on this floor—besides a dining room—is a small cozy den. It has an open fireplace, too. And it's here the television set and radio are enjoyed. The house meets all entertaining demands, as you can see, whether it's a large party or, an intimate, adult group and a crowd of children simultaneously. Moreover, easily, it can be expanded to serve future plans.

However, excellent as the first floor is, the upper-floor plan is better. For it is here that the "growing plans" are most delightfully evident.

In a family of four vivid individuals, it is important that each person have one room to which they can retire, to think, read or indulge some personal interest. Bedrooms large enough only for a bed, dresser and chair do not offer this privacy with any degree of comfort. The O'Keefe bedrooms, however, are large enough to be treated as individual sittingrooms.

The master bedroom has a huge so-called "Hollywood" bed (and why they are called this I never shall know) with a dark green padded headboard and a matching ruffle under the bedspread of quilted white, washable cotton. The floor rug also is white, cotton and washable. And, best of all, in this room there's a table

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large enough for dining, complemen
with chairs comfortable enough for din
or card playing. Often, Dennis told
when he comes home tired and wants
relax, he and Steffi dine here.

Jimmy's room is adapted to his sch
work. He has a desk and a blackboa
And Julianna's room is planned arou
her collection of dolls and miniatures.

A fourth upstairs room is furnished
a playroom. The windows are "curtain
by Venetian blinds. The floor is cover
with linoleum. The furnishings are so
wood chairs and tables. Also, a door
this room opens upon the outdoor sta
that lead into the children's half of
garden. For the O'Keefe garden is divid
by a high white wall. One side is the pla
yard, complete with swings, trapeze a
bars. Here Jimmy and his crowd romp
their hearts' content. There's nothing th
can harm. On the other side of the wa
the path of the formal garden leads to
outdoor adult playroom. Later, Steffi a
Dennis plan to make this into a "soda" k
where Julianna can entertain her frien

UNTIL I visited the O'Keefes, I did
know that Dennis also is an author
some fame. When he's not working in p
tures, he tells me, he uses this playhouse
work in. From all this, you see, I'm su
how completely this family lives happ
together and yet allows its four membe
to live apart as individuals whenever th
so desire.

There's something wrong to be found
every home, of course. At the O'Keefes,
the wall light fixtures. These side w
fixtures no longer are fashionable. Tal
lamps are used for lighting today. A
things that have gone out of style con
to look ugly. Sometimes they come ba
into style, as Victorian objects (to r
distress) are coming back now.

An electrician can take out such fixtur
and tape up the wires so they can cause
damage. Plastering or papering is the be
ter way to cover the scars left by the
removal. But where fire laws make th
impossible, pictures are a solution.

Now for the changes I believe Julian
will bring to this house and my reasons
thinking they will be good. Her miniatu
collection, and even the brush and cor
set in her room, showed a sharp individua
ity. Individuality, I believe, is important
any house—so long as it is within t
boundaries of good taste. And the O'Ke
house doesn't have as much individual
as it could have. Every person in this hou
thinks so much of the other person th
they aren't thinking about themselves. M
O'Keefe is very beautiful and amusing a
of European birth. Mr. O'Keefe is ve
handsome, as you well know, and Amer
can. I'd like to see a little of this color
contrast revealed in their home and a fe
more expressions of their individual ho
bies and preoccupations spread about.

Remember this. Houses are just the o
posite of well-dressed people. The wom
or man who is under-dressed looks smar
est. But the house that isn't just a lit
crowded looks just a little lonely.

THE END

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The Winners

- Continued from page 33) ryn Grayson: Margaret Ward, Austin, Tex; Mrs. Roy Stoddard, Chicago, Ill.
6. 12 Silk Ties, 12 Bow Ties by Slidewell from Jimmy Durante: Edgar Pears, Chicago, Ill.
 7. Kenneth Hopkins Hat by Cyd Charisse: Miss Mary Margaret Emery, Indianapolis, Ind.
 8. Lou Foster Burlton Gab Sport Jacket from Errol Flynn: Jay Wrinkle, Knoxville, Tenn.
 9. Toe Shoes, Size 4½, Worn in "On the Town," from Vera-Ellen: Janet Mary Alacoski, Worcester, Mass.
 0. Sterling Silver Adonis Lighter from Keenan Wynn: Mrs. Ramie York, Binghamton, N. Y.
 1. Ceil Chapman Gown from Elizabeth Taylor: Marilyn Chick, Lubbock, Tex.
 2. Lou Foster Traveler Outdoor Coat from Red Skelton: Oliver Sheean, Portland, Me.
 3. Ingber Purse from Betty Garrett: Mrs. A. Leonard Guitar, St. Joseph, Mo.
 4. "Little Women" Dress by Saba of California from Mary Astor: Joan Wilson, St. Louis, Mo.
 5. Autographed Record Album, "Romance," from Jane Powell: Steve Hiza, Pueblo, Colo.
 6. A Puppy from Lassie: Jack Melamed, Houston, Tex.
 7. Two Gantner Sweaters, Size 34, from Katharine Hepburn: Anita Taylor, Burbank, Cal.
 8. Course of Dancing Lessons from Fred Astaire: Diane Jacobson, Milwaukee, Wis.
 9. Max Factor's Hollywood Vanity Make-up Set from Beverly Tyler: Mrs. Grady Peerey, Corinth, Miss.
 0. and 41. Albums, "Lauritz Melchior Singing," from Lauritz Melchior: Miss Norma Fulkerson, Franklin, Pa.; Mrs. E. G. Eppler, Port Arthur, Tex.
 2. and 43. Albums, Music from "Barkleys of Broadway," from Ginger Rogers: Alene Christy, Ft. Madison, Iowa; Miss Priscilla Rehn, East Boston, Mass.
 4. and 45. Albums, "Great Day for the Irish," from Gloria De Haven: Mrs. Doris E. Bailey, Rutland, Vt.; Mrs. Herbert J. Wilke, Milwaukee, Wis.
 3. Saks Fifth Ave. Dancing Shoes Worn in "On the Town" from Ann Miller: Patsy Chesnutt, Joplin, Mo.
 7. Record Album, "Words and Music," from Mickey Rooney: Julia Filler, Bethlehem, Pa.
 3. Coro Necklace, Bracelet, Earrings from Arlene Dahl: Mrs. Amy Coons, Detroit, Mich.
 9. Ronson Gold Pencil Lighter from George Murphy: Mrs. F. John Fleck, Springfield, Mass.
 0. Ronson Lighter Case Combination from Walter Pidgeon: Carl Hochstein, Elizabeth, N. J.

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The Fabulous Life

(Continued from page 42) mobbed by admirers on more than one occasion. But I was flabbergasted at the reception she got at Epsom Downs.

Now, I am one who deeply respects the Royal Family. To me, the King and Queen are a symbol of a courage and dignity peculiarly British in quality. Nevertheless, I still say that Rita stole the show. When she appeared in the box, the crowd gave her an ovation that lasted for over a minute, called on her to stay in England and exhibited affection and regard for her. And she, in turn, deported herself with dignity and a complete lack of Hollywood flamboyance.

It was the same thing a few days later in Paris, when I went with Rita and Aly and a half dozen high-ranking French generals to a charity benefit at the Chatelet Theatre. The admission was 25,000 francs a ticket and the proceeds were for impoverished families of members of the French Legion of Honor.

Aly made a fine record as a soldier during the past war, enlisting in the French Army as a lieutenant and emerging as a lieutenant-colonel and consequently, official France feels very kindly disposed toward him.

RITA had been asked, a week previously, to appear in a little skit in French, with Charles Boyer. She had accepted, despite her not-yet-great familiarity with the language. Whereupon, Boyer and Aly had undertaken to coach her. Drama, however, is a universal language and Rita's performance brought down the house.

At breakfast the next day, I received an interesting invitation. "How would you like to visit Marly with Aly and me? We're driving out in an hour or so."

Even if Rita hadn't mentioned Marly a hundred times, I still would have known, along with everybody else in France, that Marly was where the Khans maintained their famous stables.

The breath-takingly lovely Harrais de Marly, with its Eighteenth Century architecture, and its magnificently landscaped grounds, is only a half-hour's drive out of Paris. Here have been raised some of the most famous winners of the Grand Prix, the counterpart of our Kentucky Derby.

Aly escorted me around the place, pointing out the little foals for whom he predicted brilliant futures in a year or two.

"They're all Rita's," he explained, in answer to my question. "I've given her the stud farm to do with as she pleases. And she'll do wonders with it, I know."

I looked Aly in the eye.

"You've bewitched her," I said with a twinkle. "No girl takes to horses that naturally."

Aly chuckled. "It took a little training. She was a little timid around horses in the beginning. But she responded beautifully and now she's at home with them."

The Grand Prix was coming up the following Saturday and I asked Aly how it looked for *Double Rose*, Rita's entry.

"She's a little inexperienced, but with Smirk aboard, her chances are good."

"You were lucky to engage him," I said. Aly nodded. "Actually, the Maharajah of Baroda has first call on him, but since Baroda hasn't entered a horse in the Grand Prix this year, Smirk has agreed to ride for us."

Rita stayed at Marly when Aly drove me back to Paris. Dressed in blue jeans and a red cowboy shirt, he resembled nothing so little as he did the renowned Prince Aly Khan. And he resembled him even less, a few minutes later as, his arms loaded

wn with suits, shirts and ties, he am-
ed nonchalantly into the lobby of the
tz, where his father, the Aga, has an
artment.

For the next three days, the Grand Prix
opolized our conversations and finally,
e morning of the great day arrived.
I was pacing nervously, back and forth,
hile Rita sipped her coffee and scanned
e morning papers. Suddenly, Aly strode
He looked a little grim. "We've just lost
r jockey," he said, quietly. "Baroda's
tered a horse and exercised his option
Smirk. I've ordered my trainer to en-
ge the best rider available. But he won't
a Smirk, that's certain."

I was watching Rita. A look of dis-
appointment flitted across her face. And
en it was gone.

We lunched before the races at the
mous Pré Catalan restaurant. Never do
remember seeing Rita looking lovelier.
e was wearing a black taffeta coat and a
rge hat with double roses, in honor of
r entry. And Aly, handsome in his gray
ock coat and topper, looked on proudly.
Longchamps is always jammed for Grand
ix Day and this one was no different.
omething like 200,000 people were in the
nclosure when we arrived. As one man,
e crowd turned to look at Rita.

Double Rose didn't win the Grand Prix,
d just before the last race, we decided
slip out to escape the crowd. But some-
e spotted us and the crowd converged,
tting me off from Rita and Aly.

"This is the end," I thought. "Poor Rita!"
But my fears for Rita proved ground-
ss. In a moment, after shouting such
mpliments at her as "Oh, she is lovely—
quisite," the crowd parted and Rita and
ly got through. Then the crowd surged
ain and down I went. When I finally
me up, I was a woebegone casualty of
me, with an inventory of wounds that
cluded a cut lip, scuffed knee, bruised
bows and slightly-dislocated hip.

After dinner that night, I didn't stray
om my room. For one thing, I wanted to
st and nurse my wounds. For another,
had been carrying around with me, hop-
g to find time to browse through it
ain, a copy of Cervantes' "Don Quixote,"

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'get my man!'"*

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which some kind soul had given me as a *bon voyage* gift just before I sailed for Europe. So, propping myself up in bed, I opened the book at random and began reading.

Suddenly the words leaped up at me: "Never was born a Spanish girl but that she was made to dance." I mulled it over for a moment. Then I shook my head.

Cervantes was right, and Rita Hayworth, daughter of Eduardo Cansino, born in Seville and himself a dancer and the son of a dancer, was a case in point.

Eduardo Cansino was sixteen when he arrived in the United States just before World War I, accompanied by his sister Elisa, to join seven brothers and a sister who had preceded them to New York. The socially prominent Mrs. Stuyvesant Fish having extended her patronage, Eduardo and Elisa had no particular trouble getting started in the dance business.

By the end of the first year, they were known as a dance team, specializing in the more showy Spanish dances. And, by the end of the second year, they had joined with their brothers and sister to organize The Dancing Cansinos, which promptly offered itself for vaudeville bookings and was soon making a respectable circuit with the regularity of clockwork.

Eduardo was twenty when he met Volga Haworth, of Washington, D. C. She was a tall, striking, dramatic-looking beauty and a member of an English acting family with a history reaching all the way back to the *Merrie England* of Shakespeare's time. She had come to New York two seasons before, bent on becoming a great actress, but had gotten detoured by way of Ziegfeld's Follies. Eduardo lost no time in wooing her, and finally marrying her. A year later, on October 17, 1918, Rita was born.

Eduardo Cansino was playing an engagement in a 125th Street theater in New York, when the excited conductor caught

his eye from the pit to tell him the news.

"It's a girl!" he shouted over the footlights. "Congratulations!"

Eduardo wound up a *fandango* that he and Elisa had been doing, bowed mechanically and hurried off stage.

Years later, he was to explain his strange action to an interviewer who called on him for some background material on Rita.

"I was disappointed," he remarked, wistfully. "It was our first child and I had wanted a boy. What could I do with a girl?"

Eduardo Cansino's disappointment in his betrayal by Nature was short-lived. Soon enough, he would hurry directly from the theater to the new apartment in suburban Jackson Heights, whither he had moved the family's goods from their previous quarters on Central Park West.

A YEAR later, there was another baby, a boy this time. When he got the news, the jubilant father immediately improvised a magnificent *seguidilla* on stage. The man child, named Eduardo, was followed three years later by another male, this one named Vernon.

An emphatic individual like Eduardo Cansino would be expected to have some pretty emphatic ideas on the subject of bringing up children. And he did. As soon as Rita was able to walk, he began taking her with him for short trips on tour.

She took to the nomadic life like the born little trouser she was. Cautioned at the outset to be careful not to get underfoot, Rita would watch from the wings, and tap out the complicated beats with her little pink shoe.

"She's a true Cansino," Aunt Elisa remarked one night, during an engagement in Baltimore, shortly after Rita's sixth birthday. "She's got perfect rhythm, that one. She's going to do big things one day."

"Who knows?" Papa Cansino replied.

The next afternoon, almost as if on cue, Rita made her unofficial debut. Papa and Auntie Elisa were winding up an especially exerting *malaguena* when Rita toddled on stage. Ignoring the perspiring dancers, she walked gravely out to the center of the platform, faced the audience and bowed low. She stopped the show, brought down the house—also the wrath of her parents. Consequently, her glory was brief, not to mention costly. When they got back to Jackson Heights, Rita was immediately enrolled in P. S. #69. And there she stayed until the family went west.

For the next four years, the fortunes of the Cansinos prospered. Early in 1928 a cloud, "no bigger than a man's hand," appeared—a picture called "The Jazz Singer" starring Al Jolson, and equipped with sound track that synchronized the spoken word with the action on the screen.

Properly interpreting the significance of the success of talking movies as the doom of vaudeville, Eduardo Cansino gathered up his wife and brood and departed for Los Angeles to investigate the possibilities of making a go of a fine dance school there. And promptly, he opened the Cansino School of the Dance, in the heart of downtown Los Angeles.

Rita was ten when the family moved to Los Angeles, and all but totally innocent of the fine art of dancing. However, not that Papa was embarked on the more or less holy mission of teaching wild Angelenos the gentle refinements of the dance, it occurred to him that it was high time he was giving his little heiress the proper terpsichorean instruction.

"I wasn't too interested in dancing," Rita said, not very long ago. "However, I did have the courage to tell him, so I began taking the lessons."

The school did well for a little over three years, Papa, and whatever stray Cansino

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happened to be in town, teaching Angeleños everything from soft shoe to ballet, and Mama helping with the office work. Then abruptly, the cold winds of the depression swept down over Los Angeles. And Eduardo Cansino wrestled with the dilemma of how to continue providing groceries for his family on an income that had dwindled away to almost nothing.

He had been mulling over his dilemma when Rita happened to mention, casually, that she and Aunt Elisa's son, Gabriel, like herself just turned fourteen, were doing a Spanish routine, for ten dollars apiece, as a curtain-raiser to the premiere of the movie "Back Street," at the Cathay Circle that evening and was he interested in coming.

"What?" he exploded. "You're asking if I'd be interested in coming to see my little baby's first professional performance?"

He was sitting relaxed out front, scanning the audience, when all of a sudden the curtain went up and there she was, on stage and burning up the boards in a scorching Spanish number, more pure-Hollywood than pure-Castile.

"Suddenly, I noticed that Rita didn't look like a baby anymore," he recalls. "That's when I decided that it was time to start her off, and that the way to do it would be for us to do a routine together."

Beginning the following morning, Cansino père gave the matter considerable thought, and in a few days he had come up with a plan: Their best bet would be to try to line up something in one of the gilded south-of-the-border places. The Cansinos left Los Angeles bound for the drowsy border town of Chula Vista, a rifle-shot distance north of Tia Juana. And a day or two after their arrival in Chula Vista, father and daughter were beguiling the clients of the rococo Tia Juana's Foreign Club, billed as a brother-sister dance team, possibly as a sop to Papa Cansino's vanity, possibly as an act of astute showmanship.

Tia Juana in 1932 was a blasé, wicked, ripsnorting spa catering to tourists who could pick up a padded tab without wincing—in short, the perfect climate for the swift disillusionment of a sweet and inex-

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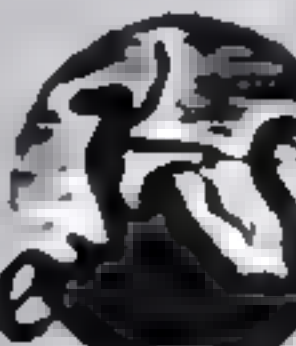


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perienced *jeune fille*. However, Papa Cansino had no intention of exposing his little darling to even the slightest unnecessary unpleasantness. A hard-headed realist, he escorted her to work and escorted her home after the last show, grim as Pinkerton. And between shows, he kept her in the dressing room.

The Cansinos did well enough at the Foreign Club, but after six weeks, their engagement ran out and they were at liberty again. Papa Cansino finally came up with an engagement at the fabulous combination caravansary and gaming palace located at Agua Caliente.

This was it—the big strike. Hired for four weeks, they might have been there to this day, if it hadn't been for a chance visit of the then boss of Fox Studios, Winfield Sheehan.

Impressed by Rita's dancing, Mr. Sheehan offered her a dancing bit in a production called "Dante's Inferno," with Spencer Tracy. Rita told Mr. Sheehan she'd ask her father and let him know.

"Of course you'll take it!" her father said.

"Dante's Inferno" turned out to be a dog, Spencer Tracy notwithstanding. But Rita's tiny bit as a fire-proof nymph, Spanish type, who wandered languid among the hot flames of *Hades* won her a "contract" for \$50 a week, subject to renewal or cancellation every six months.

FOR almost a year, she did valiant service for Fox, appearing without a murmur in such trashy and tedious whimsies as "Under the Pampas Moon," "Charlie Chan in Egypt," "Paddy O'Day," "Human Cargo," and the like, mostly as the inevitable Spanish type. Then, something quite unexpected happened, a sudden change of administration removed Winfield Sheehan from the helm and put in Darryl Zanuck.

The first thing Zanuck did was to change the name of the studio to Twentieth Century-Fox. The second, apparently, was to drop Rita's option.

She was heartbroken. But, eventually, she got over it. There were plenty of other lots in Hollywood, she reminded herself, with a mental flounce of her skirts in the direction of Beverly Hills. And most of them specialized in three-day Westerns, in which a lady-menace, Spanish type, was practically a stock in trade and, consequently, right down Rita's alley. It was weary and dreary employment, but it kept her in cakes and in high hopes. She had rounded out a year of horse operas when the call finally came. It was from the casting office over at Columbia. Could she possibly come over at two for a talk with the casting director?

She arrived, breathlessly, at one-thirty, and, a few minutes after three, somebody showed her into the casting office.

"It was about a part we thought you might be interested in," the casting director said, coming straight to the point. "It's the part of a Spanish dancer appearing in a Central American cafe, one of our Spanish language numbers."

Rita's heart stopped fizzing.

"As I was saying," the casting director went on, "the part has definite possibilities for the right girl. Not too many lines, to be sure, but the script calls for three sizzling Spanish dances."

"I'll take it," Rita said.

"Good. You can have four days to work up the routines. We'll shoot them Friday at two o'clock on Stage Four."

She was determined to do a terrific job. She put in ten hours the following day, setting up some crackling routines. And for the next two days, she rehearsed them furiously. And, at two o'clock Friday, she reported to Stage Four, ready for action.

She opened with a searing *flamenco*, moved on into a torrid, taunting *bolero*, and wound up with an ardent Andalusian

bethrothal dance. And by the time she'd finished, practically every male studio employee, who could sneak away from his duties, was over on Stage Four.

She completed the final take, and then delivered a half dozen lines of pure Castilian. She was headed for the dressing room when she heard the voice of a big Columbia pooh-bah whom she knew by sight, directly behind her.

"Pity the girl doesn't speak English."

Rita wheeled. "But I do."

The Columbia pooh-bah took Rita over to the legal department. That same afternoon, she was signed to a term contract, \$75 a week to start, with the usual options.

AS of this writing, four men have figured importantly in the life of Rita Hayworth. The fourth made her a Princess, but the first made her a star. The latter was Edward Judson.

It was an unorthodox meeting, to put it mildly. The telephone had rung, a day or two after she'd been signed by Columbia, and Rita had answered it.

The caller came straight to the point. His name, he volunteered matter-of-factly, was Edward Judson. A producer chum had given him her telephone number, along with the comment, "very pretty, also very proper," and, being at loose ends for the evening, he was wondering if, perhaps, they couldn't have dinner together.

Rita was flabbergasted. "I couldn't think of it, Mr. Judson," she replied, with frigid dignity. "I never accept an engagement with a man my family hasn't met. Thank you for thinking of me. Good night."

Conveniently omitted, if you'll notice, was any mention of the fact that Rita had yet to have her first date with a male.

A brush-off of such arctic intensity would have chilled, instantly and forever, all warm yearnings and longings harbored in the bosom of the average man. But it didn't faze Judson. A veteran of two marriages (one of them to former Ziegfeld beauty Hazel Forbes) and currently a man-about-Hollywood, he was actually intrigued by the novelty of it all. Six calls later, her resistance worn thin, Rita informed him he could drop by the following evening.

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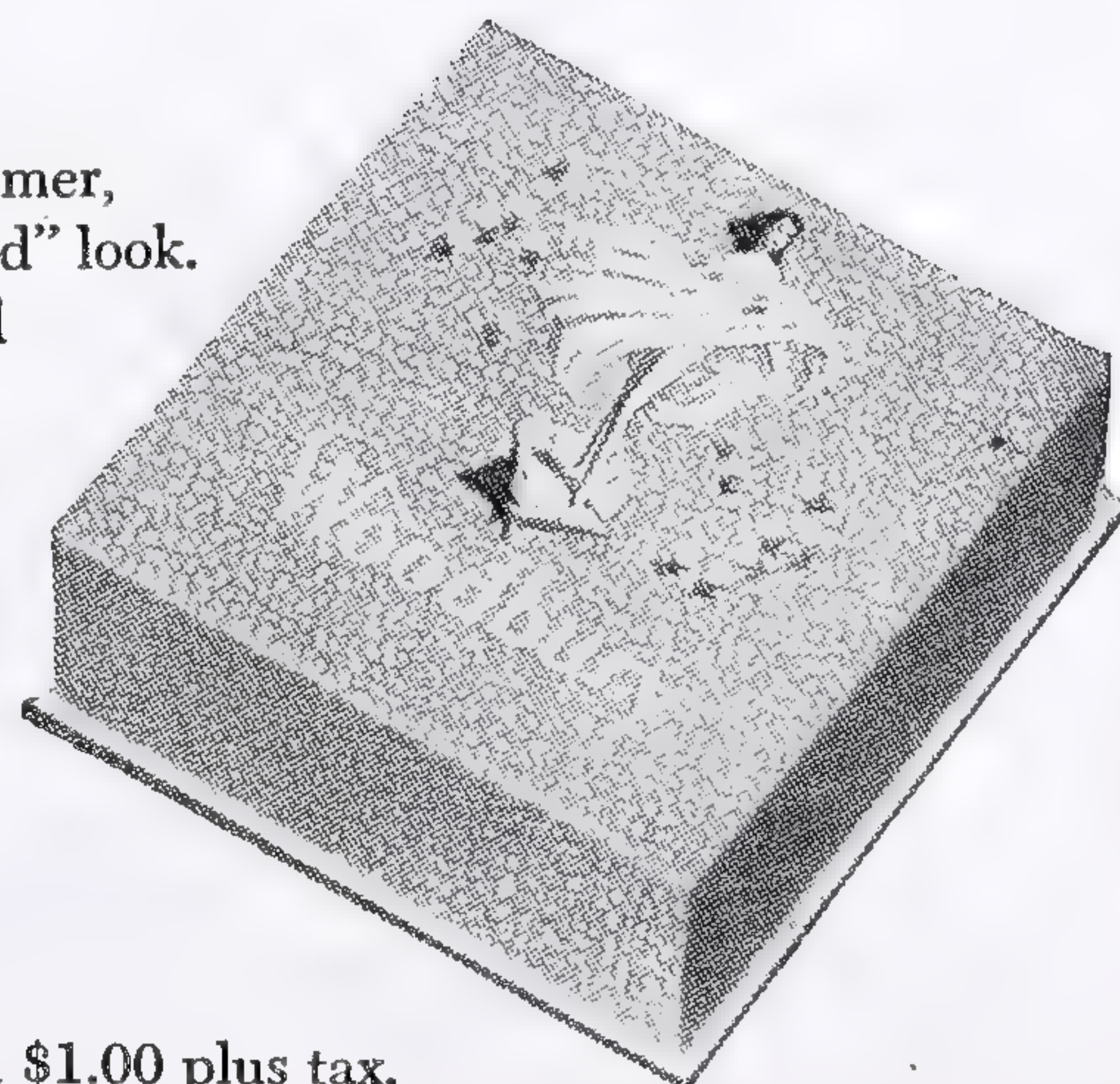
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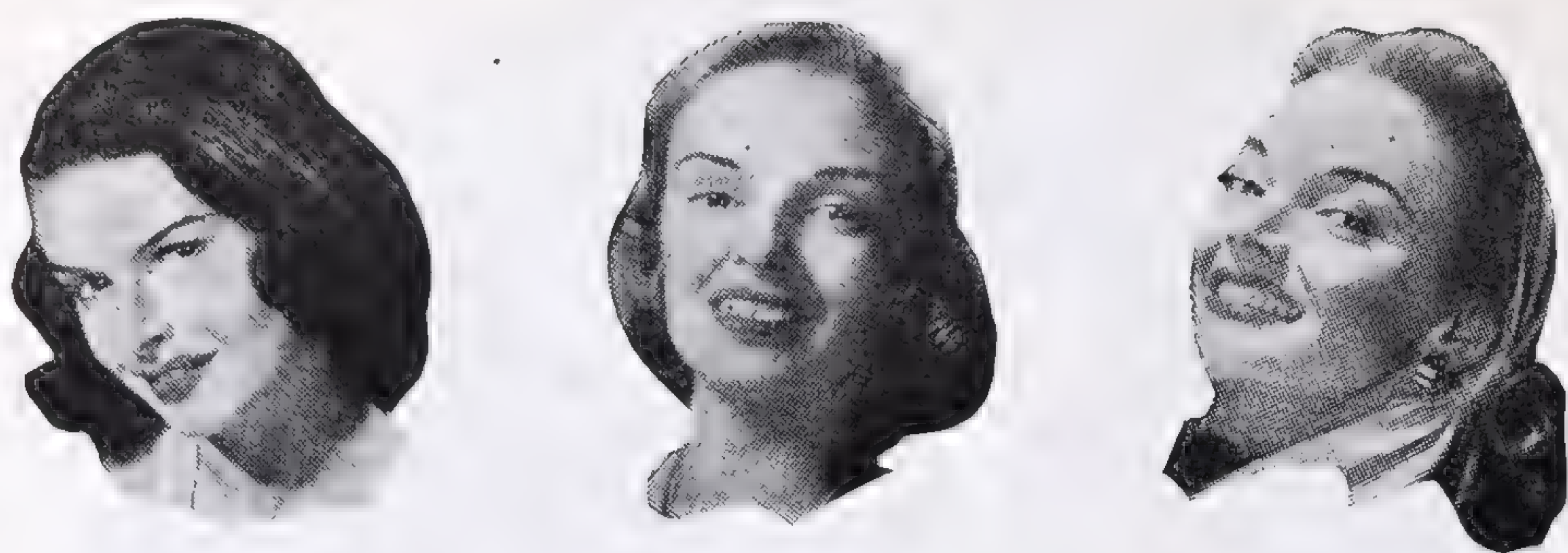
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His first date with Rita was something out of a book, Mr. Judson was to recall later. Arriving at the modest Cansino menage, a small bungalow with the usual red-tile roof, he was met at the door by Eduardo Cansino, his expression a trifle forbidding-looking. In the living room, he was presented to Mrs. Cansino. An hour later, after he'd completed his life story, prompted at intervals by questions from Cansino père, Rita was summoned and the formalities exchanged. Then they sat down and had a long chat, all four of them.

They were still chatting, two hours later, when Papa Cansino got up, glanced at his watch and announced that it was 10:30. Rita's admirer departed.

Precisely what it was about seventeen-year-old Rita Cansino that had so captured the forty-two-year-old Edward Judson, I have no way of knowing. But in a couple of weeks, he called again, took her out to dinner, delivered her home safely at 9:45, chatted with the Cansinos for a while and departed. A week later, he took her dancing at one of the nicer clubs, brought her home at 11:30. After that, he began calling on her regularly.

TO shy, sheltered and impressionable Rita Cansino, Edward Judson must have appeared something of a *Prince Charming*. Handsome, well-turned-out and well-established in business, he was an excellent dancer, an amusing conversationalist and a doting escort, in addition to which he drove a handsome convertible, hobnobbed with important people and radiated *savoir-faire*. Above all else, he knew how to make a young girl feel like a queen.

They had been seeing each other for almost a year, when a business matter necessitated Judson's departure for New York. Rita accompanied him to the station and just before the train pulled out he told her he wanted to marry her, she could be thinking about it while he was gone.

One afternoon, shortly after he returned, they eloped to Yuma, Arizona, and were married.

As of this date, May 29, 1937, Rita was bound nowhere in particular as a movie actress. And on the basis of her three brief parts at Columbia, only a hopeless optimist could have predicted anything but eventual oblivion. But Edward Judson had his own idea on the subject. Given the proper selling job, he felt certain Rita could become a star. And ex-salesman Edward Judson (whose line had been swank Italian cars retailing at \$20,000 the motor), was going to see that she got it. Within a month after their honeymoon, the campaign was under way.

Judson went about it scientifically. First, in the interests of avoiding type-casting in the future, he recommended the immediate jettisoning of everything Latin about her appearance—the color of her hair (jet black), the way she wore it (parted in the middle), her make-up (over-emphasized brows and lashes), even her Latin name. Finally, he supervised the purchase and assembling of an entire new wardrobe, clothes that were sophisticated and eye-catching. And he taught her how to wear them with effect.

Now, it is an axiom in successful selling that a product must be properly advertised, and Judson decided to begin with publicity. He began cultivating the various important columnists and feeding them "news items" and cajoling or charming them into mentioning her in their columns. After that, one by one, he made the acquaintance of the photographers around town, especially the staff photographers for the magazines, informed them that Rita was an actress who was going places and also extremely photogenic and invited them out to the house

to meet the subject any time that suited their convenience—on Sunday if they couldn't make it during the week.

HIS publicity campaign was a success. He nursed it along until it was in high gear and then directed his attention to the one remaining matter on the agenda, the matter of the proper display of his product.

This last, he had a hunch, would be most effectively accomplished by appearing regularly with Rita under full sail at the night spots most frequented by the nabobs of the film industry. He put \$500 on his hunch in the form of a gift to Rita of a magnificent slinky, gray evening dress. And he and Rita began making the Clover Club, twice a week. Eight or nine Saturdays later, his hunch paid off.

They were just walking off the floor after a fast rhumba, when who should flag them down but Rita's employer, Mr. Harry Cohn, president of Columbia Pictures! One of his guests, Mr. Cohn explained, a director by the name of Howard Hawks, had seen Rita on the dance floor and was anxious to meet her.

Rita was duly presented to Mr. Hawks. And the following week, she was given the first real acting part of her career in "Only Angels Have Wings," which Howard Hawks directed.

"Only Angels Have Wings" gave Rita her big chance. After it, the issue was never in doubt. Three years and a half dozen pictures later, including "Susan and God," "Blood and Sand," and "Strawberry Blonde," Rita was a star—a star among stars, just as Edward Judson had predicted.

And then, all of a sudden, Rita called on her lawyer and told him a long story, the details of which were duly and gravely noted.

"I married him for love, but he married me for an investment," she told him in part. "From the beginning he took charge, and for five years he treated me as if I had no mind or soul of my own.

"That's why I can't go on any longer. That's why I want you to file suit for divorce as soon as possible. Without any publicity, if possible."

The Rita who instructed her lawyers to proceed with action for divorce was a considerably more mature and poised girl than she had been when she had married Judson.

Those five years had wrought marked changes, in other ways than professionally.

do you have a heart of gold?

Or, do you **KNOW** someone whose good works and unselfishness deserve recognition? You can tell about it **AND** win a valuable prize on

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Monday—Friday ABC Stations

TOM MOORE, M.C.

For details of the "Heart Of Gold" contest, read the current issue of **TRUE ROMANCE** magazine now at newsstands!

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MONTH**

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MRS. FRANCIS BARR and son Gregory in their attractive Dallas, Texas home. Mr. Barr, executive for a theater chain, is active in the Dallas Junior Chamber of Commerce.

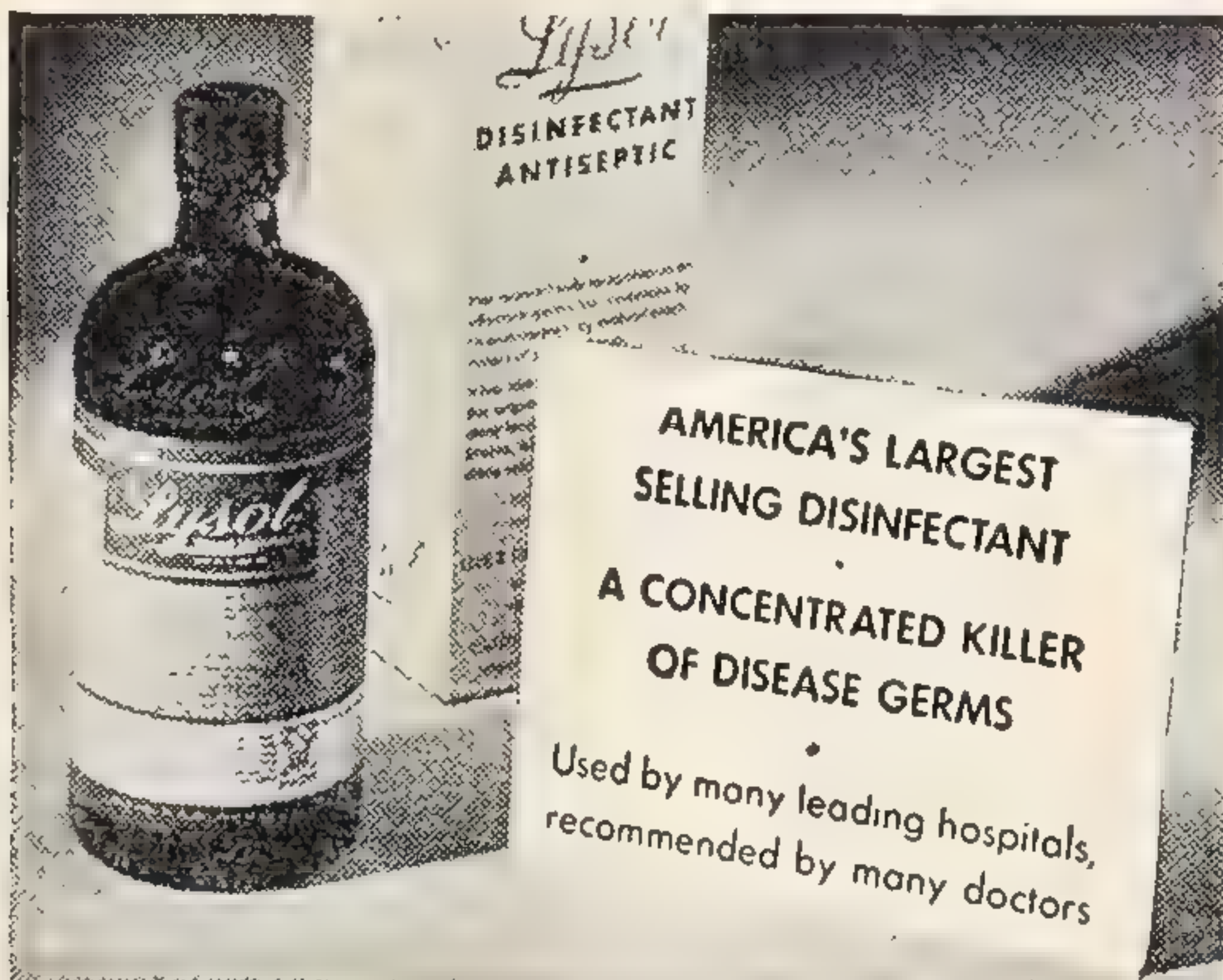
Alert Mother Uses Potent Anti-Germ Weapon

"TO GUARD AGAINST GERMS in house dust, I use 'Lysol' brand disinfectant when cleaning our bathroom and kitchen, the children's room, and all our floors." That's smart Mrs. Barr's *daily rule* for fighting infection and thus guarding her family's health.

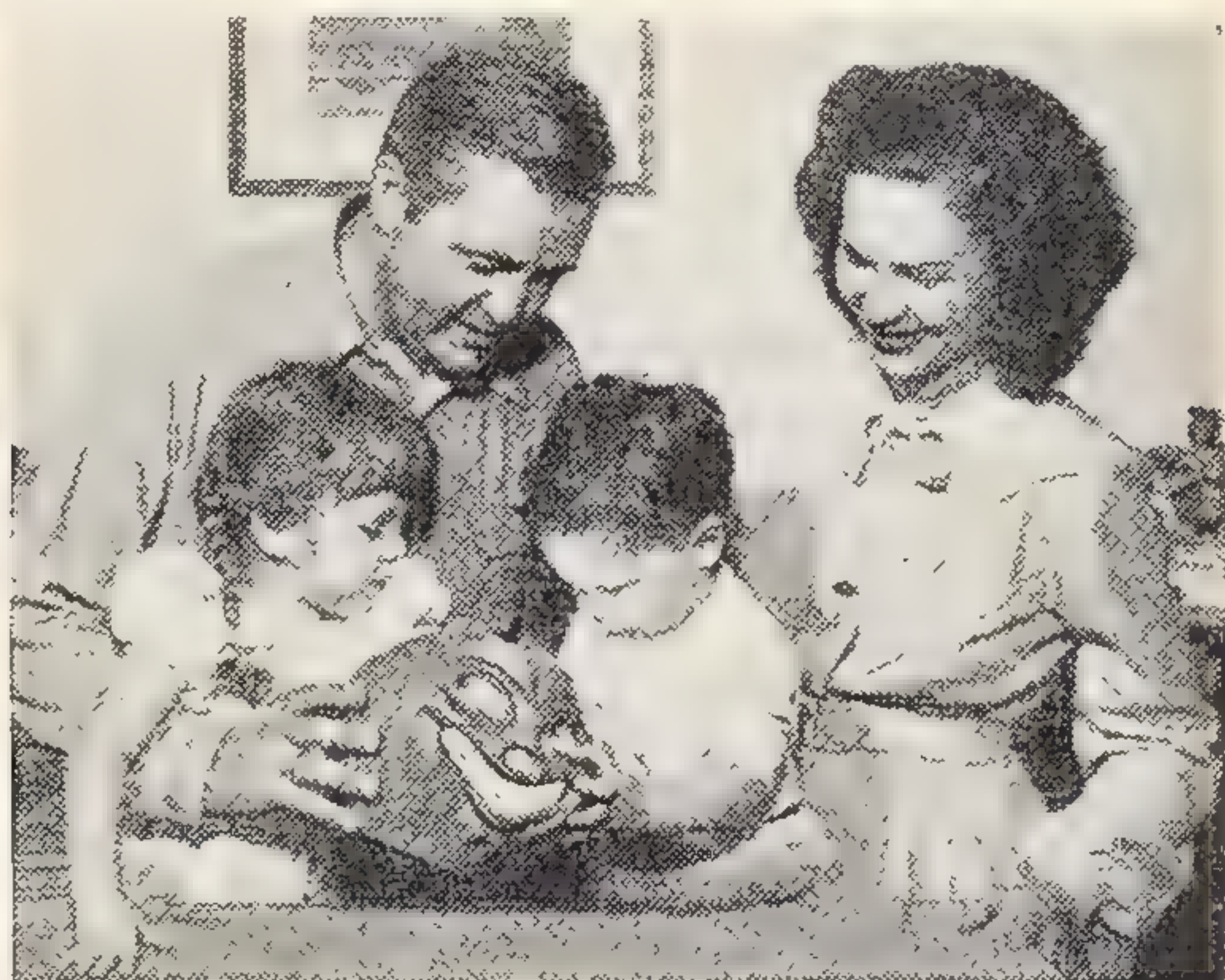
"AND RIGHT NOW fall cleaning calls for extra vigilance, with germicidal 'Lysol' on every cleaning job all through our house. That includes all cracks and corners where disease germs may have gathered, along with dust. I just add 2½ tablespoons of 'Lysol' to each gallon of water."



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GUARD YOUR HOME, as you clean house this fall, against germ infection found in house dust! Like Mrs. Barr, use powerful "Lysol" in your daily fight against disease germs!



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with the NEW NOREEN APPLICATOR

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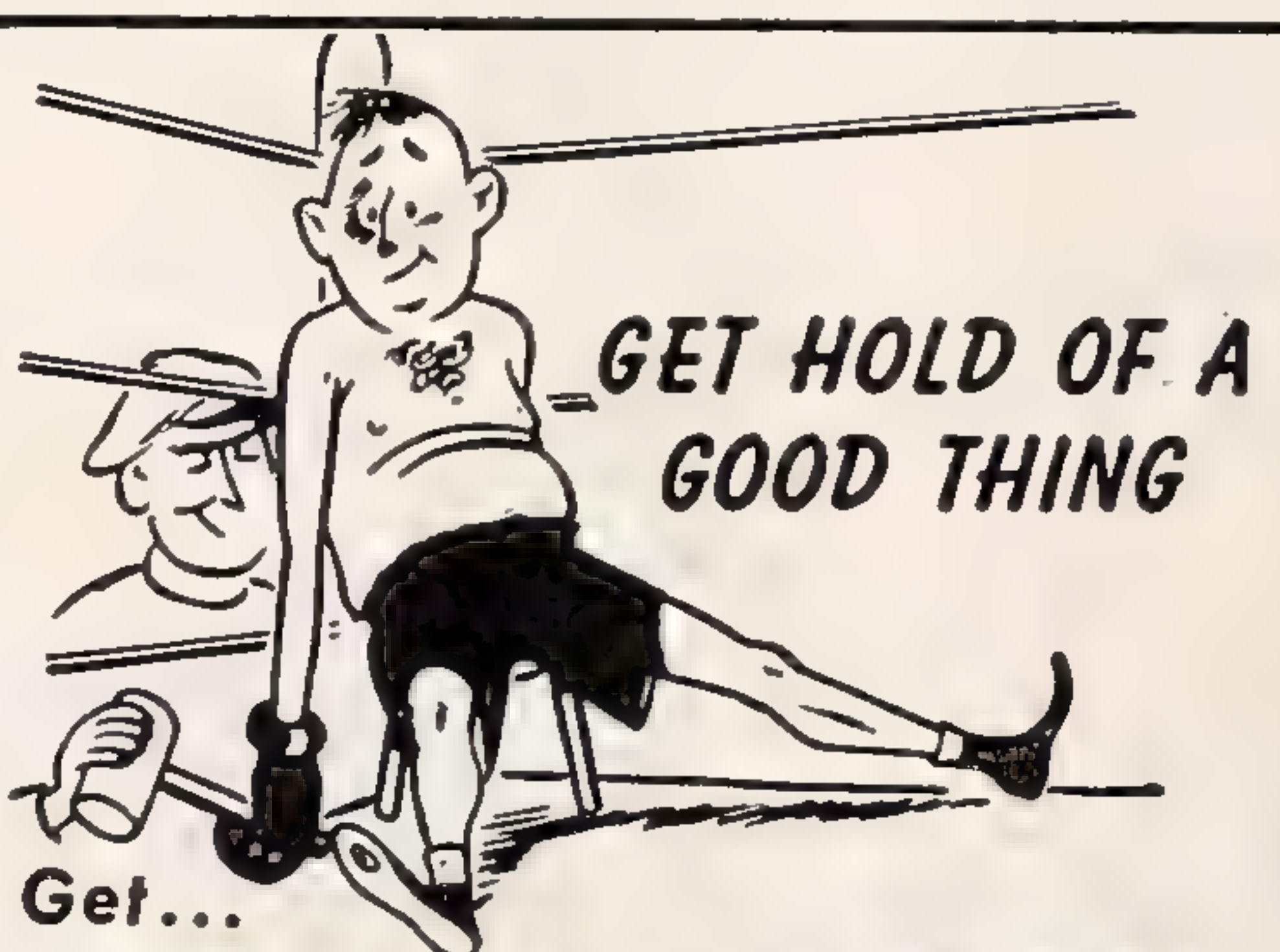
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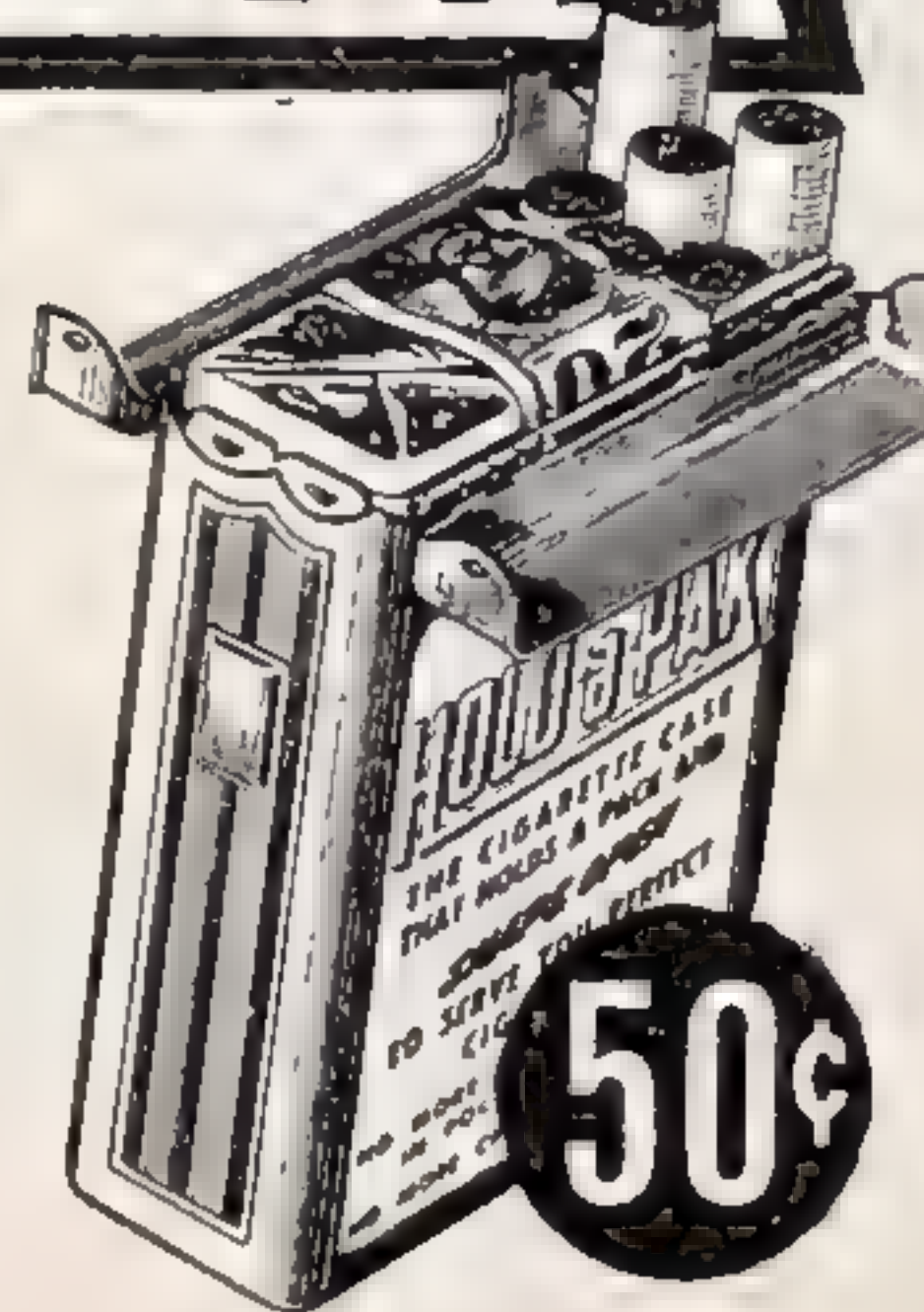
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Physically, she had developed from a full-faced, slightly overweight *jeune fille* to a woman with attractive angular planes to her face, soft, seductive lines to her body, and an arresting grace to her movements. And socially, she had evolved from a self-conscious teen-ager into an exciting creature with poise and sophistication.

She was, in effect, on her way to becoming the delightful woman of the world she is today, the woman who was to marry a prince and indirectly cause my overthrow at the Grand Prix.

But I get ahead of my story.

The second man in Rita's life was Victor Mature. They met in one of the still galleries at Twentieth Century-Fox where they had come to pose for a magazine cover a day before shooting was to begin on "My Gal Sal," in which they were co-starred. It was a peculiarly propitious moment for both of them. Mature's marriage to Martha Stephenson Kemp was on the rocks. And Rita had already started the proceedings that were soon to free her from Judson.

You are not going to hear that it was a case of love at first sight. Nobody had thought to introduce them, so mostly they didn't speak all afternoon.

Enroute home, Rita affirmed her opinion of Mature. "Attractive—yes. Conceited—also yes. But in capital letters!"

SHE revised her opinion of him somewhat by the end of the first week of shooting. The type of actress who streaks for her dressing room the instant the director announces a break, she saw little of her leading man the first few days except when they were in front of the camera. All of a sudden he materialized at the screen door of her dressing room, nonchalantly sat himself down on the front steps, and proceeded to cut loose with an old-time minstrel-show routine, asking the questions as the interlocutor and answering them as Mr. Bones. A bow at the screen door when he finished, and exit Mr. Mature doing a fantastic time-step that had Rita chuckling for a long time after he'd left.

By the end of the week Rita found herself looking forward to Vic's impromptu visits. Her wrecked marriage was still preying on her mind. Mature was the kind of tonic she needed.

From then on, they saw a lot of each other. It was all so shining and new, and she enjoyed every last minute of it.

She might have known it wouldn't last. Abruptly Mature up and joined the Coast Guard.

Rita was grateful when he was shipped no farther away than San Pedro. He called the second night and they talked for almost an hour. Then silence. She'd started to fret when he called again. He'd been at sea, he explained. And there hadn't been any 'phone booths handy.

Tidings like these get around somehow. In-the-know Hollywood had just about decided that it was love between the Beautiful Hunk and the Golden Girl when an item appeared in one of the columns, to the effect that Rita Hayworth had been seen on the town with Orson Welles.

It was the first warning crack of thunder in the sky. The idyll was over. Whether Rita Hayworth ever seriously contemplated marriage to Victor Mature, I have never inquired, and Rita has never volunteered.

What happened?

It's hard to say. Possibly love had run its course. Or again, possibly it dawned on her that Mature, who, besides being debonair and charming is also forceful and fond of making decisions, was a little too much like Edward Judson. Or then again, possibly, it was Orson Welles.

The details of their first meeting Orson Welles once described for me, as only Orson

can describe an incident in which he has come out second best.

"It goes back to 1941, to the time when I was doing a weekly radio program in the interests of 'Lady Esther' products. It was one of those shows in which drama was outraged weekly, not only by myself and my friend Joe Cotten, but also by a guest star.

"Well, the show was rocking along and bothering nobody much except maybe the sponsor, when Joe and I decided to do a radio version of an innocuous drama called 'Frenchmen Are Frenchmen.' The drama itself was wretched, but what fascinated us about it was the part of the feminine lead. It was so terrible, Cotten and I decided to fasten it on a Hollywood glamour girl who couldn't act and then sit back and roar in our beards.

"I came up with an inspiration. Wasn't there a glamour girl, all legs and completely innocent of the art of acting, by the name of Hayworth?

"Joe said there was, and if we could get her, she'd be perfect for the part.

"Well, we got her, all right. And we deserved what we got. Not only did the leggy glamour girl, who couldn't act, steal the show and collect all the laughs, but in addition, she made a couple of stooges out of Joe and me. And we were the laughing stock of radio for almost a week."

He met her, for the second time, two years later. He and Joseph Cotten had just dreamed up the Mercury Wonder Show, a magic show starring Orson Welles, admission free to servicemen. They were practically all set to go when Mr. Cotten, who was to serve as master of ceremonies, had an inspiration.

"We'd better get a glamour girl—preferably a movie somebody with a name, if we expect to have any kind of audience. GI's with only a few hours leave aren't going to be especially interested in seeing a rabbit being dragged out of a top hat—even out of yours."

"You've got a point," Orson admitted. "Anybody in mind?"

"Yeah. How about Hayworth?"

"Terrific, if she's available. I'll call her up and see."

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Regular and Super



He called her up, explained what it was
all about, and asked her if she'd help.

"I'd be delighted to," she said. "But
what could I do in a magic show?"

"You could be sawed in half every night,
couldn't you?" Welles came right back.

"Well, if you're sure I'd do..."

The Wonder Show cost Orson Welles
\$25,000. It lasted only a few weeks. But
what he saw of Rita Hayworth in those few
weeks must have intrigued him. At any
rate, shortly after it closed, he began call-
ing on her, first in the guise of a magician
in search of a sympathetic audience, his
pockets bulging with magic gadgets for
Rita's amusement, then later as an out-
and-out admirer.

Strangely enough, they attracted each
other from the very start, these two op-
posites. He was attracted by her sweetness,
directness, and simplicity. And she, in turn,
was drawn to him by his brilliant mind,
his wide range of interests and talents, and
by his inner fire. In a matter of weeks, on
September 8, 1943, they were married. A
year after the following December, Rebecca
was born.

The marriage didn't take. It endured four
hectic, bittersweet years, interspersed with
separations and reconciliations, and ended
up in the divorce court.

"I just couldn't take his genius any
more," she explained at the time.

"I was always last with Orson. His
writing, his radio show, and his own per-
sonal interests came first. Sometimes, he
would even forget I existed. Then he would
remember suddenly that he had a wife and
child and come home to them. But mostly,
night after night, I was alone with the
books he'd bought me to read."

IRONICALLY enough, it was at this junc-
ture, an ebb tide in her private life, that
Rita's career, already at full-tide by dint
of her enormous appeal at the box office,
was to surge to a rip tide almost without
precedent in Hollywood. It was set in mo-
tion with the announcement, by her agents,
of the incorporation of the Beckworth Pic-
tures Company, for whom Rita contracted
to make ten pictures, the stock of this
company to be held jointly by Rita and
Columbia.

This set-up guaranteed Rita a salary
which began at \$250,000 per annum and
rises to \$350,000 by the end of the third
year. More importantly, there's the matter
of her fifty-fifty share in the profits. So
far, in the year and a half that the com-
pany has been in operation, she has made
only one picture, "The Loves of Carmen."
This will net her \$2,000,000, or an average
income of \$1,250,000 for the past two years.

A million-dollar income can do unbe-
lievable wonders, most of them pleasant.
But it offers no surcease for loneliness.
And in the wake of her ruined marriage to
the man who had fathered her child. Rita—
who had progressed from the uninformed
junior miss that she was when she had
married Judson, to a stimulating, provoca-
tive woman of ideas—was desperately
lonely.

For a while, she tried fighting it out alone
at home. But it didn't work and, soon,
columnists began reporting her romances
from David Niven to Jimmy Stewart to
Tony Martin and finally to Ted Stauffer.
Then, as it dawned on her that romance
was only the counterfeit of love, she
stopped flinging roses and departed for
Europe.

When Rita arrived at the Riviera, I had
only recently returned, after a long ab-
sence, to my little farmhouse on the out-
skirts of Cannes. Prince Aly Khan, whom
I had known for many years, was already
in residence there, ornamenting the social
scene as only he can do it.

I planned a dinner at the Cannes Casino.

"I'm a teacher..."



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And as I was going through the ordeal of trying to select the perfect guest list, it suddenly occurred to me—for the glamour which is an asset to any party—to invite Rita and Aly. Not in my most wishful thinking did I anticipate the incredible denouement. By the end of a fortnight, the rumors were flying all over the Riviera that Aly had been mortally smitten by Rita's charms. Then, staring up at me from the front page of the daily paper, was the news that Rita had arrived in London, Prince Aly Khan in hot pursuit.

That was the first mention of the affair in the papers, but by no means the last. From then on, in common with newspaper readers all over the world, I followed the course of true love in the headlines.

Aly's courtship was pursued in defiance of geography, and, before long, in defiance of a mounting swell of misguided public opinion. This already thrice-told-tale needs no retelling here. However, I would like to set the record right on one item of general misinformation; namely Aly's marital status.

What the public didn't know was that while, technically, a marriage still existed between Aly and his wife, Joan, it had, in reality, long since disintegrated. Aly and Joan had been separated two or three years with the understanding that if and when the occasion arose, divorce proceedings would be instituted immediately.

That was how it happened, too. When Aly informed Joan, who lives in England, that he wanted to marry, she lost no time in calling on her solicitors and requesting them to take the necessary steps. And as soon as the decree was granted, Aly and Rita were married.

Which is approximately where I came in and which is very definitely where I depart, after wishing Prince and Princess Aly Khan long bliss and a short wait for a male heir.

This I must say, in all my years and experiences and travels I never have known two more devoted. Every time I see Rita and Aly together, in fact, I rejoice that it was my good fortune to pull the strings in this great modern love story.

I wish the Prince and Princess Aly Khan long bliss and hope they will have the big happy family they dream about—beginning with the baby who will arrive soon after the New Year.

THE END

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MOVIE STAR, INC., 159 Madison Ave., N. Y. 16

INSIDE STUFF



Linda Darnell received first choice of originals from designer Kay Nelson at the opening of Kay's Lido Isle salon

(Continued from page 21) we breathed to ourselves, silently agreeing that a certain warmth always is lost with the perfection of our screen characters.

This particular argument resulted when Bette made a few missteps in a square dance routine and the director felt it should be done over.

"This girl I'm playing, this Rose Moline, is the type of girl who would make a few missteps in this kind of dance," Bette went on. "How could she be letter perfect in a dance new to her?"

Anyway, they redid the scene but Miss Davis didn't show up at the studio for several days. Tick fever was the reason given. Aggravation fever would be more like it, we thought.

Incidentally, Davis in a shoulder-length-bob wig is a sight so startling, we wonder if fans won't be startled out of their seats. Frankly, we feel it could detract from the role.

Jottings: Tony Martin and his wife Cyd Charisse at a Mocambo ringside table, listening to Desi Arnaz, won Cal's nomination as one of the handsomest couples in Hollywood. And, so far, one of the happiest . . . With the official announcement that Mark Stevens is out, at Twentieth Century-Fox, because of his objections to his roles, Cal recalls the first time we ever met Mark, who was then known as Steve Richards. "I'm in this game only to make money," he said. "I'm not worried about what they put me in if only I make money." No comment . . . Yvonne DeCarlo is secretly planning to leave Hollywood for good. For the past two years, Yvonne has stolen away the minute a picture was finished, often not informing her studio of her whereabouts. Now, since her engagement (they come and they go), to singer Jerome Hines, Yvonne hopes to give up movies for an operatic career. Even with singing lessons, it isn't that easy, is it?

Panic—Pint-sized: Steve McNally tells of taking his three-year-old son Stephen to a nearby parochial kindergarten with a view to enrolling him.

"Well now this is nice," little Steve announced, completely at home. Walking



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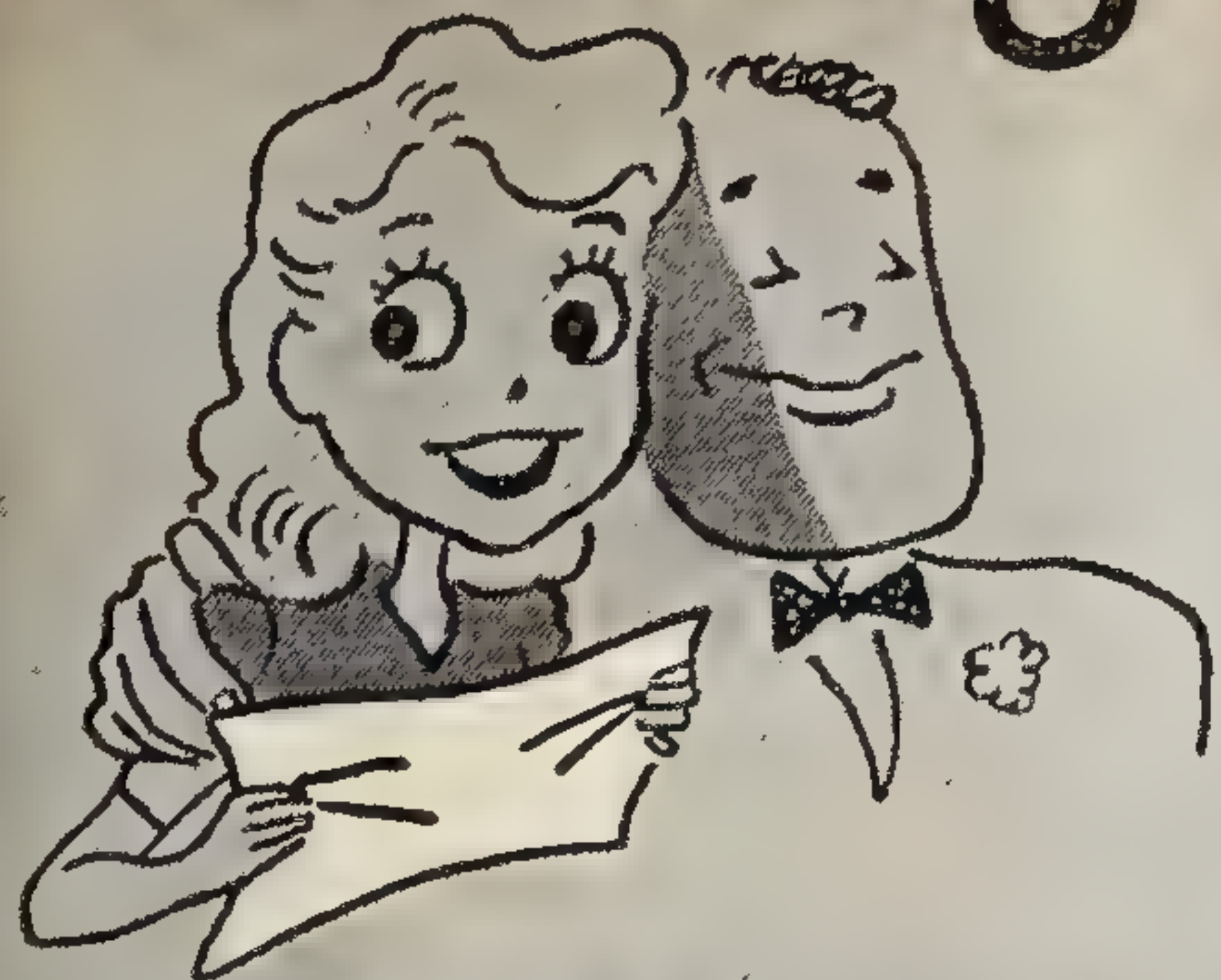
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INSIDE STUFF

up and down the room, he took in everything, while the two Sister teachers politely hid their smiles.

When Stephen Sr. suggested they look around outside, little Stephen turned to pupils and teachers and with upraised hand said, "Now don't go away. Everybody wait right here. I'll be back."

Stephen Sr. showed his son the rest rooms. Opening one door, little Steve exclaimed, "One beautiful bathroom." Pulling open another door, he cried, "Another beautiful bathroom. Very nice, everything very nice."

The Sisters accepted little Steve as a future pupil, but Steve Sr. says they looked rather dubious about it all.

Thank You, Mr. and Mrs. Public: That you do read Cal York was proven to us recently on a jaunt to the midwest.

About this time last year, we printed the item that wonderful ice cream sodas were served at Dee's pharmacy in the little town of Lees Summit, Missouri.

Dropping by recently, we were told the results of that one little item. From all over the country, Mr. Dee told us, the clipped item was sent in. Graduates from the nearby Unity Religious School sent in the item from every state in the Union and even strangers stopped by to inquire if this was where those good ice cream sodas were served.

Success Story: Across a New York drugstore fountain, a boy and girl talked of plans ahead. But not too hopefully. After all, he was but a soda jerk and she, a movie usherette, and their dreams were big ones. But this is America, where dreams such as Betty Bacall's and Issur Danielovitch's can come true.

Betty became a model, had her picture spotted in a fashion magazine, became movie star Lauren Bacall and married Humphrey Bogart.

The minute she hit stardom, Lauren went to her boss Jack Warner about her friend Issy, for a lot of things had happened to Issy. For one thing, he'd changed his name to Kirk Douglas, gone from soda jerk to waiter, to St. Lawrence

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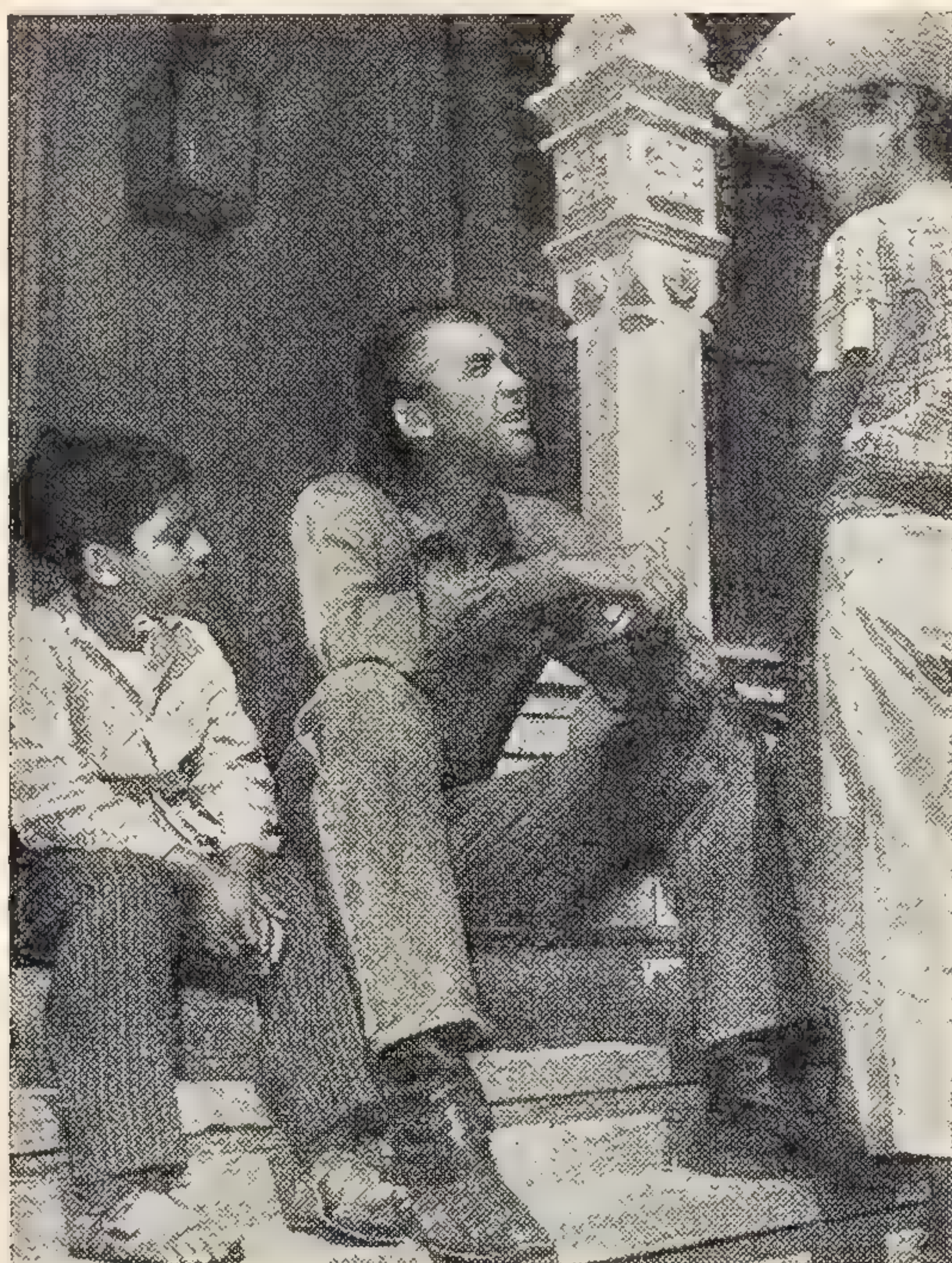
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Jimmy Stewart was "adopted" by Mexican boys Franklin Avarado and Aludo Nunez during production on "Broken Arrow"

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INSIDE STUFF



Gordon and Sheila MacRae joined the festivities celebrating sixth wedding anniversary of Gertrude Niesen and Al Greenfield and "Annie Get Your Gun" opening

University, to collegiate wrestling champ, and finally to actor.

After the lead in "Kiss and Tell" on Broadway, he enlisted in the Navy and then hit Hollywood with his wife Diana and sons Michael and Joel. After several movies, "A Letter to Three Wives" among them, the chance to play the heel in "The Champion" presented itself. "Don't do it," his agent cautioned, "that type of role can finish you." It only made him the hottest property in town and gave his friend Lauren that muchly coveted last laugh, for the actor Warners could have had a few years ago for a few hundred a week, now cost them a neat million for his contract duration.

Break-ups: Ingrid Bergman's announcement last month that she was divorcing Dr. Peter Lindstrom created no furor in Hollywood. The Swedish star's colleagues never believed she would return to her husband, despite his efforts to hold their marriage together. However, Ingrid's statement regarding her intention to retire from the screen created a great furor and much skepticism. Many will not believe that Ingrid will renounce the career that has meant so much to her. The Bergman statement made no reference to Roberto Rossellini but she has subsequently admitted her love for Rossellini and those close to them believe they will marry.

However, Hollywood was really stunned at Joan Fontaine's announcement that she and Bill Dozier were separating. Only a few days before, friends, glimpsing the couple dining out, had remarked again on their happiness. And a week before Joan's announcement, dinner guests, enjoying the good food and gracious hospitality of the Doziers, had remarked that here indeed was a successful marriage. Before Joan left for Rome, she confided her deep unhappiness to a close business associate. The trouble began, it seems, when Joan and Bill formed their Rampart Picture Company. Business and love just didn't mix.

Troubles, Lady? A friend driving down Bristol Avenue in Brentwood, caught

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INSIDE STUFF

glimpse of a sight that slowed him down. With shears in hand, there was Joan Crawford thinning the ivy along one wall of the house. And when he returned, an hour and a half later, she was still at it.

Joan claims, what with taxes and children, she has to cut corners. And trimming her own ivy is a corner well cut. Only, as so often happens, a penny saved is a penny that has to be spent tomorrow. All of which Joan discovered when the roots of the trees in her front yard wrapped themselves around her plumbing and had to be unwrapped at her own expense. The year before it happened in her back yard.

Of all our stars, Joan, for all her glamorous appearance in public, is one of our most home-minded stars, not above refrigerator cleaning, washing, mending, or performing any of the chores housewives all over the country perform every day.

Water Baby: If there is a pair of prouder parents in town than Esther Williams and Ben Gage, I have yet to see them. Esther has been looking lovelier than ever since the birth of Benjamin Stanton Gage Jr. last August. And the way the sturdy blond youngster makes with his tiny arms and legs has Cal wondering if he's not going to follow in his famous mother's aquatic-steps.

Hat Stuff: When director Al Hall called for action on the "Turned up Toes" set, he got it. But not the sort indicated.

Keenan Wynn suddenly discovered he couldn't find his hat. "I gotta have it for this scene," he kept saying. "It matches the other scene."

Make-up men, the stage door cop, even the electricians, searched for the elusive hat as the precious minutes dragged by. "I'll never get that plane tomorrow for Berlin," Paul Douglas moaned. "For Pete's sake, somebody find the boy's hat."

Five minutes later, when the set had reached a frenzy Joan Davis rose from her chair to aid in the search that ended suddenly. There on the chair where Joan had sat, was Keenan's wrinkled hat.

The look on Joan's face and the expressions on the dumbstruck faces of Paul and Keenan made a much funnier scene than any their script called for.



Joan Crawford isn't discussing romance these days, even with Louella Parsons, who stopped by in hopes of an exclusive

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that genius named JOE



Smooth, suave and sen-
sational: José Ferrer,
next in "Whirlpool"

ONE day soon, movie-goers will sit up in their seats with a start and realize a brand-new spice with a peppery new tang has been added to Hollywood's soup kettle. What's more, the little Puerto Rican, he's about five-feet-seven, who will excite our somewhat jaded palates has a name that actually suggests the hot condiments of a Latin bouillabaisse. It's José Ferrer. Joe to his friends.

One of the most versatile actors on the New York stage, Ferrer won an Academy nomination in his first movie role, that of the Dauphin in "Joan of Arc." He plays a villain in "Whirlpool," so smooth, so suave a villain, fellow actors should go off in corners and sulk for weeks.

It's his voice, for one thing. And his grace. Realizing these are an actor's greatest attributes, he takes a singing and ballet lesson every day.

Broadway can't keep up with him. One season he stepped into the Danny Kaye role in "Let's Face it," singing all the snappy numbers, and a season or two later, was a smash hit as Iago in Shakespeare's "Othello." With equal agility, he went from a heartbreaking Cyrano de Bergerac to a rowdy hobo in "Silver Whistle."

The son of a distinguished Puerto Rican lawyer, Rafael Ferrer, José, with his two sisters, was brought to this country by his parents who became naturalized citizens. At fourteen, José was ready for Princeton. But Princeton wasn't ready for José. Too young, they decided. So José was packed off to a boys' school in Switzerland to latch onto a few years.

Once in Princeton, he organized a four-teen-piece band, "José Ferrer and his Pied Pipers," if you can bear it, and joined the famous Triangle Club that boasted such fellow students as Jimmy Stewart and Josh Logan, now a famous stage director. But the stage bug didn't really get in its work until after José had taken a post-graduate course in Romance languages at Columbia. He began in summer stock, went to Broadway and now, movies.

In Hollywood, José goes in for plaid sport shirts. With his wife Phyllis Hill, whom he married after his divorce from actress Uta Hagen, he delights in giving small intimate parties.

He cries when he laughs. Literally. Tears stream over his cheeks, ruining his make-up on sets. He has a way with a piano, enjoys a good game of tennis and, incidentally, bakes the best loaf of bread in town.

THE END



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Keep The Family Record Straight is smart, colorful and delightfully illustrated throughout. As a gift it will cause sparkling conversation. Price only \$2 at all book stores or direct from Bartholomew House, Inc., Dept. PH-10-49, 205 East 42nd Street, New York 17, N. Y.

Second Chance

(Continued from page 35) In fact, I hadn't talked with her a half hour before I realized that consciously, or subconsciously, she believed that Dan's sudden fame was the cause of all their troubles.

"I love Dan and he loves me," this poised twenty-five-year-old girl told me just before the reconciliation. "And we both love our wonderful son. But, we will not resume our life together if there is the slightest doubt in our minds that our happiness will again be marred by misunderstandings and quarrels—or indifference.

"Neither of us can stand any more of that. We are not the type of people who thrive on bickering. Dan cannot do justice to his screen roles if there is unhappiness at home. And I cannot be the wife and mother I want to be."

Suddenly, the words rushed from her lips. "He works so hard, works all the time, since he got his break. And when he isn't actually in a picture, he's on personal appearance tours for the studio, posing for photographs, being interviewed, making tests, or a dozen other things connected with his career.

"Naturally, I couldn't stay home alone all the time, so I took up interests of my own. I have many girl friends here, with whom I went to the University of California. I got in the habit of going on weekends with them—skiing in the mountains or riding at Palm Springs. Dan couldn't go. He was never free. Naturally, he was hurt, as I was hurt, when night after night I was left alone. Almost without realizing it, we were drifting farther and farther apart in our interests."

"But, Elizabeth," I protested, "many other Hollywood wives work out happy marriages with actors just as rushed and busy as Dan. Their marriages do not break up because of their husbands' successful careers."

She looked at me with that direct and honest gaze of hers. "That is very true," she said, "and don't think I haven't thought of it. But remember this, none of us can help our individual temperament. I am very interested in and proud of Dan's career, but I can never be like some wives, content to talk, eat, sleep nothing but 'shop talk' about pictures or doings at the studio. I just can't!"

I didn't interrupt her, and she went on, almost as though she were arguing the point with herself. "I keep remembering all the fun we used to have together.

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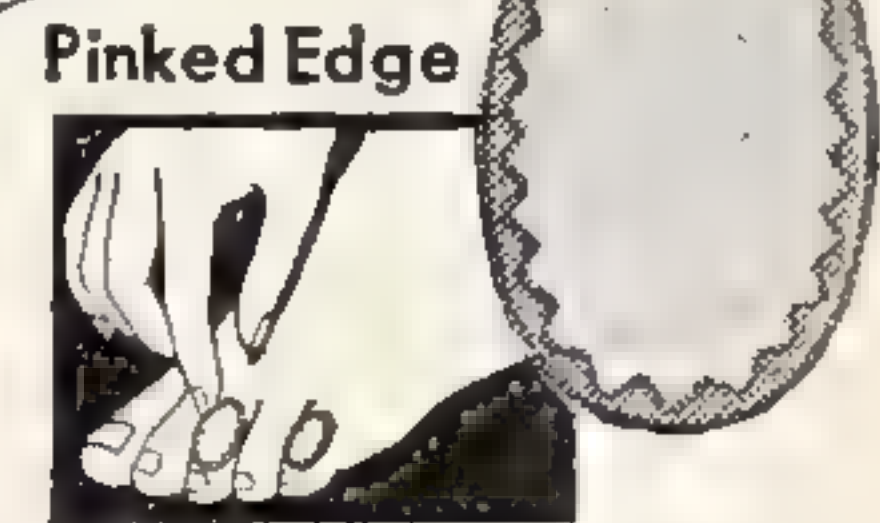


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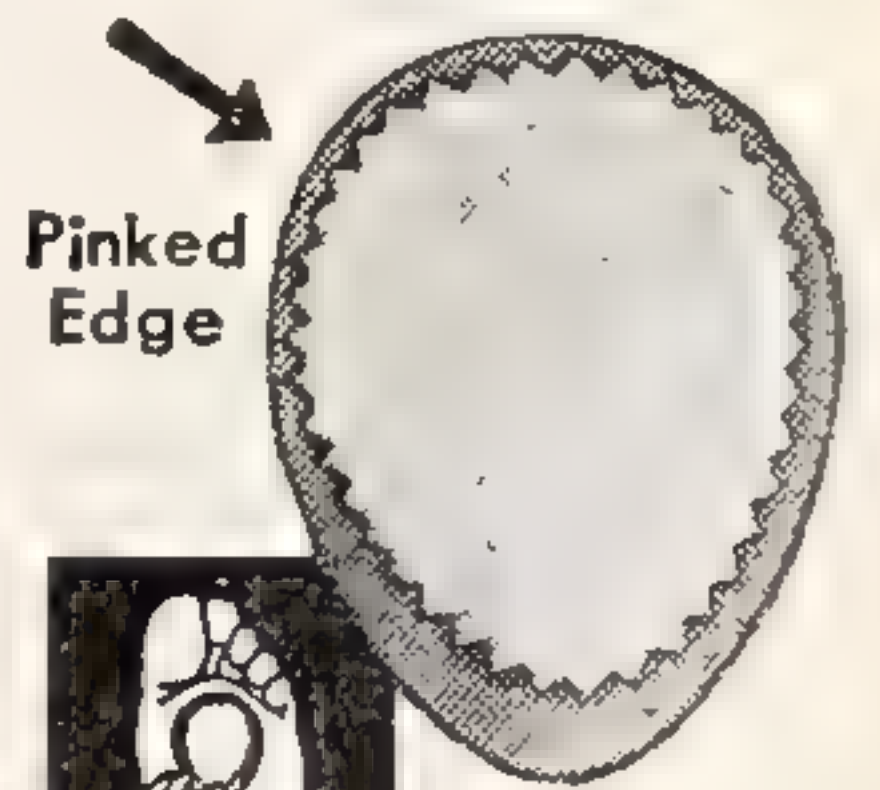
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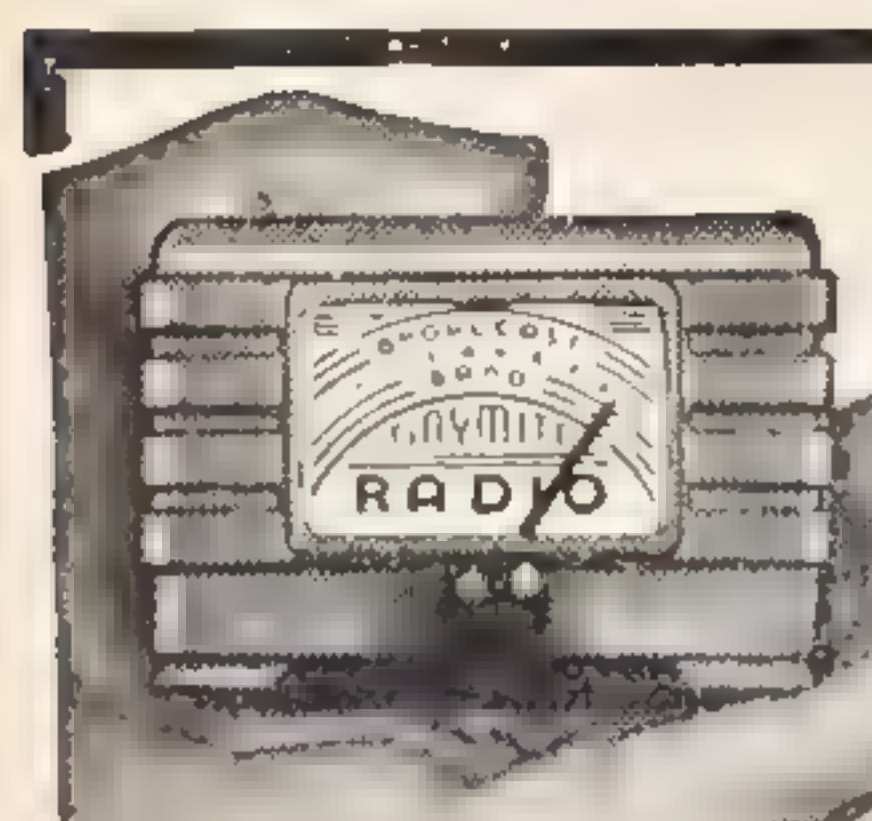
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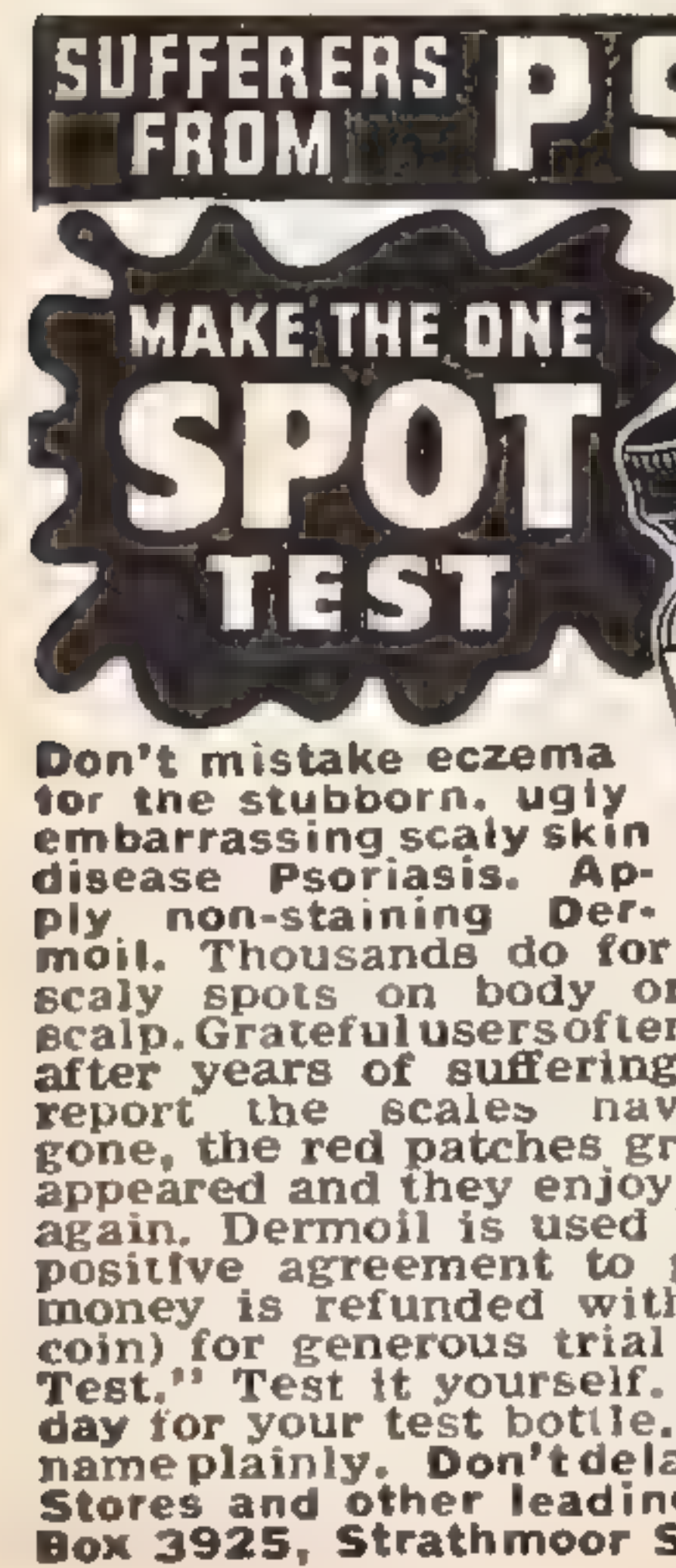
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"We don't need all this money Dan is making. No one keeps it, anyway, what with taxes and all. If he just didn't have so many pictures to make and we could have time to be together, to do the things we both love to do, everything would be all right, I am sure of it!"

All that Elizabeth said made it plain enough that she thought Dan's career was the villain in their troubles. She convinced me also that she and Dan belonged together—and knew it. So I decided to see Dan who was on the old Fox lot making "Front and Center" with John Ford.

ON my way to the studio, I kept remembering how Dan had pleaded with me, the last time I saw him, to intercede with Elizabeth for him. He had been desperate over the breaking up of his marriage of seven years. He had been moping and was much too thin.

When he came over to greet me on the set and take me to a quiet corner where we could talk, I noticed he was still painfully thin.

I was lucky. He had just finished work for the day so we could really sit down and talk without countless interruptions. I did not pull my punches. I told him I had been talking to Elizabeth.

He shook his head. "If only there were not ninety-nine people saying, 'Do this! Do that!' Sometimes, I believe my head will spin off my shoulders from all the advice, plus all the things I have to do—make pictures, personal appearances, photographs, charity benefits. . ."

I said, "Dan, Elizabeth feels it is just all that you have mentioned that is responsible for the trouble between you."

"I know," he answered. "I've made four pictures in succession, one overlapping the other. I wasn't home much and I was too tired to go out with my wife when I got home. I've been nervous and exhausted, I know, and I've probably been irritable and not good company."

"But, I'm an actor! I've waited all my life for the break I'm getting now. Just when I'm beginning to click, it isn't up to me to say what pictures I will or will not make, or that I have to have more time to myself."

"I'm extremely grateful to Twentieth for the swell pictures I'm getting. I've got to keep going. I want to keep going."

He lighted a cigarette, puffed on it nervously. "That time I ran away," he said quickly, referring to his first break with Elizabeth when he 'disappeared' for five days without telling anyone where he was, "I was so confused and tired and upset, I just wanted to get away from everything. I realize now how foolishly I acted. You can't run away from your troubles. But, at the time, I thought I could help myself, if I drove down to Texas and talked with an old college friend."

"Frankly, he was as confused as I was. It seemed to boil down to—by getting what I wanted most in the world—I was losing what I wanted most to keep. What's the solution?"

"Perhaps, if Elizabeth took up a career of her own, not necessarily acting, but something to interest her deeply, that would help," I suggested.

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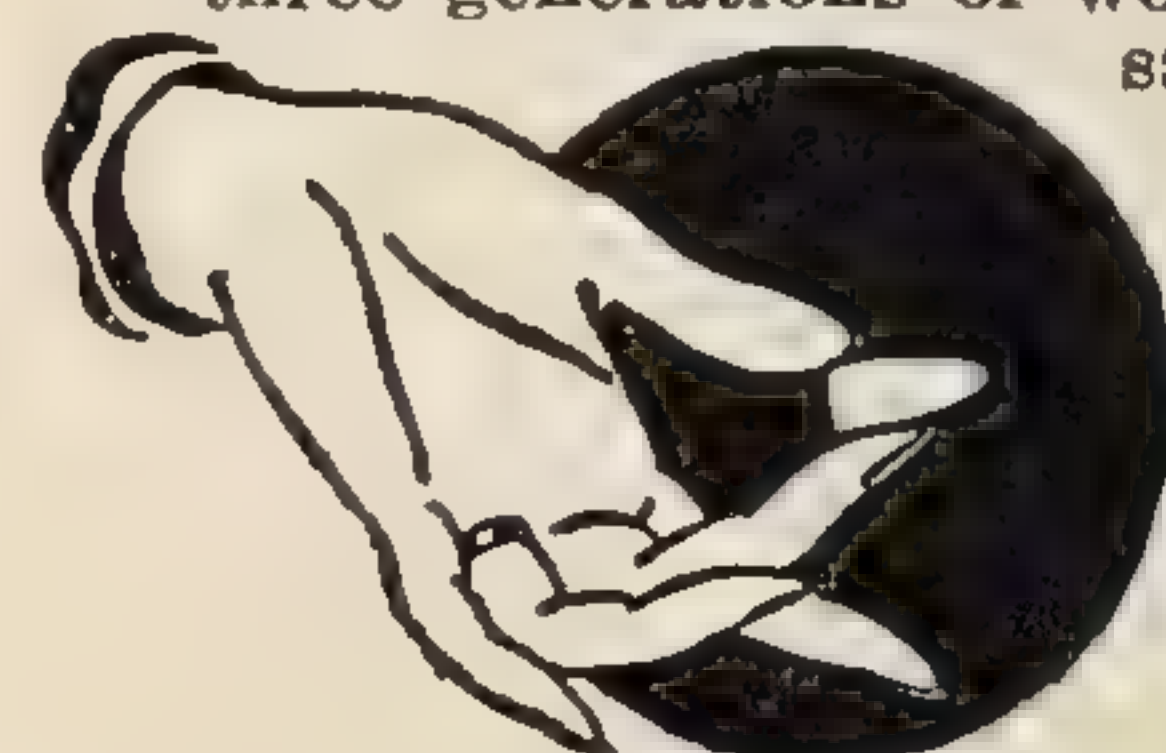


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"Oh, she has interests of her own," Dan replied. "She rides and trains jumpers. She is a magnificent horsewoman; and the best woman trainer of jumpers in California, in fact.

"Liz was an eighteen-year-old college girl when we married," he went on. "She had the face of an angel. I haven't before, or since, seen a girl as pretty. After seven years of marriage, I still feel the same way about her. She'll always be exciting and interesting to me as a sweetheart. And she's a wonderful mother, too.

"But, I have worked too hard for my career to give it up! Don't think I don't know how different my theatrical world is from anything Liz has ever known." His voice had softened from that almost explosive statement about his work. "But, I like all the things she's interested in. Is it too much to expect the same?"

"No, Dan," I replied, quickly. "I do not think that is too much to expect and I know Elizabeth does not feel indifferent to your career. She's very proud of what you have accomplished. It's just that you've made so many films in such a short time. Isn't it possible for you to plan a little vacation after you finish this picture?"

"Not right away," he said. "When I finish 'Front and Center'—and I'm plenty excited about working with a fine director like John Ford because I'm learning so much—I go immediately into a comedy, 'A Ticket to Tomahawk.'"

I sighed. And he did a very cute thing. He reached over, patted my hand and smiled that charming slow smile of his.

"Things aren't really that bad," he said with sweetness. "We're really beginning to work things out. We're really coming to an intelligent compromise and understanding. Since we separated, we've spent every weekend together! And during the week, we've been 'sneaking' out to little quiet, out of the way places to dine, just as we did when we were a' courtin'. This may be the slow way to reconcile. Others seem to be able to fall into each other's arms and get it over with in a hurry. The trouble is, they seem to fall out of each other's arms again, too.

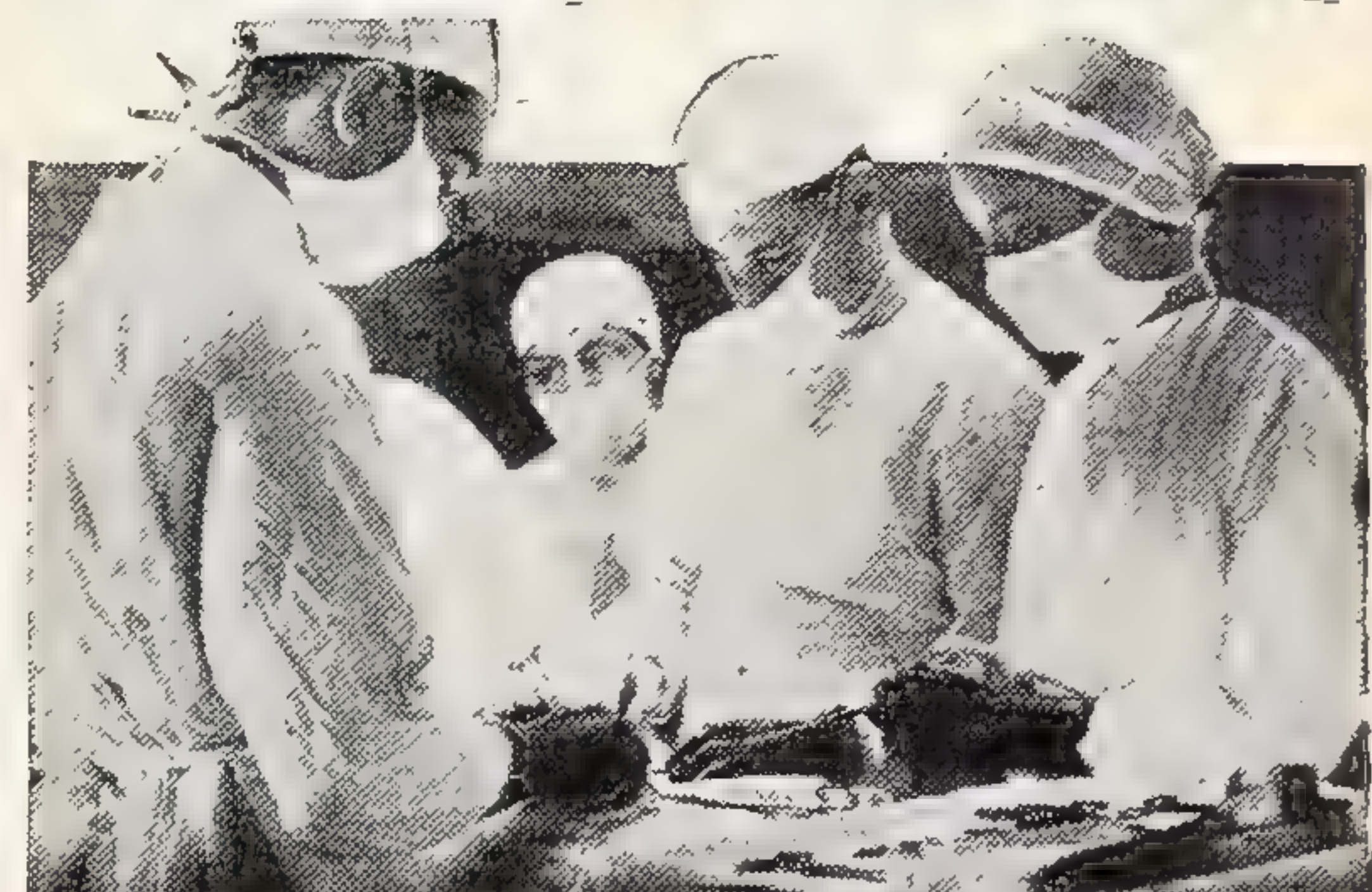
"You can bank on it," he said, just before I got up to go, "when Liz and I make up, it will be for *always*!"

And I'm betting that's the way it will be.
THE END



Ray Bolger is sporting a huge red feather in his "Where's Charley" bonnet, to show that he, like millions of others, is supporting the Community Chest Campaign

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HEIRESS, THE—Paramount: Catherine Sloper, Olivia de Havilland; Morris Townsend, Montgomery Clift; Dr. Austin Sloper, Ralph Richardson; Lavinia Penniman, Miriam Hopkins; Maria, Vanessa Brown; Marian Almond, Mona Freeman; Jefferson Almond, Ray Collins; Mrs. Montgomery, Betty Linley; Elizabeth Almond, Selena Royle; Arthur Townsend, Paul Lees; Mr. Abeel, Harry Antrim.

I WAS A MALE WAR BRIDE—20th Century-Fox: Henri Rochard, Cary Grant; Lt. Catherine Gates, Ann Sheridan; Wacs, Marion Marshall and Randy Stuart; Capt. Jack Rumsey, William Neff; Tony Jowitt, Eugene Gericke; Innkeeper's Ass't., Ruben Wendorf; Waiter, Lester Sharpe; Trumble, John Whitney; Seaman, Ken Tobey; Lieut., Robert Stevenson; Bartender, Alfred Linder; Chaplain, David McMahon; Shore Patrol, Joe Haworth.

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JOLSON SINGS AGAIN—Columbia: Al Jolson; Larry Parks; Ellen Clark, Barbara Hale; Steve Martin, William Demarest; Cantor Yoelson, Ludwig Donath; Tom Baron, Bill Goodwin; Ralph Bryant, Myron McCormick; Mama Yoelson, Tamara Shayne; Henry, Eric Wilton; Charlie, Robert Emmett Keane.

LOST BOUNDARIES—Film Classics: Marcia Carter, Beatrice Pearson; Scott Carter, Mel Ferrer; Howard Carter, Richard Hylton; Shelley Carter, Susan Douglas; Lt. Thompson, Canada Lee; Rev. John Taylor, Rev. Robert A. Dunn; Mrs. Mitchell, Grace Coppin; Andy, Carleton Carpenter; Clint Adams, Seth Arnold; Mr. Mitchell, Wendell Holmes; Alvin Tupper, Parker Fennelly; Loren Tucker, Ralph Riggs; Arthur Cooper, William Greaves; Jesse Pridham, Rai Saunders; Janitor, Leigh Whipper; Dr. Walter Brackett, Morton Stevens; Dr. Cashman, Maurice Ellis; Mr. Bigelow, Alexander Campbell; Baggage Man, Edwin Cooper; Detective Staples, Royal Beal; Joan, Peggy Kimber; Dr. Howard, Emory Richardson; Mrs. Taylor, Patricia Quinn O'Hara.

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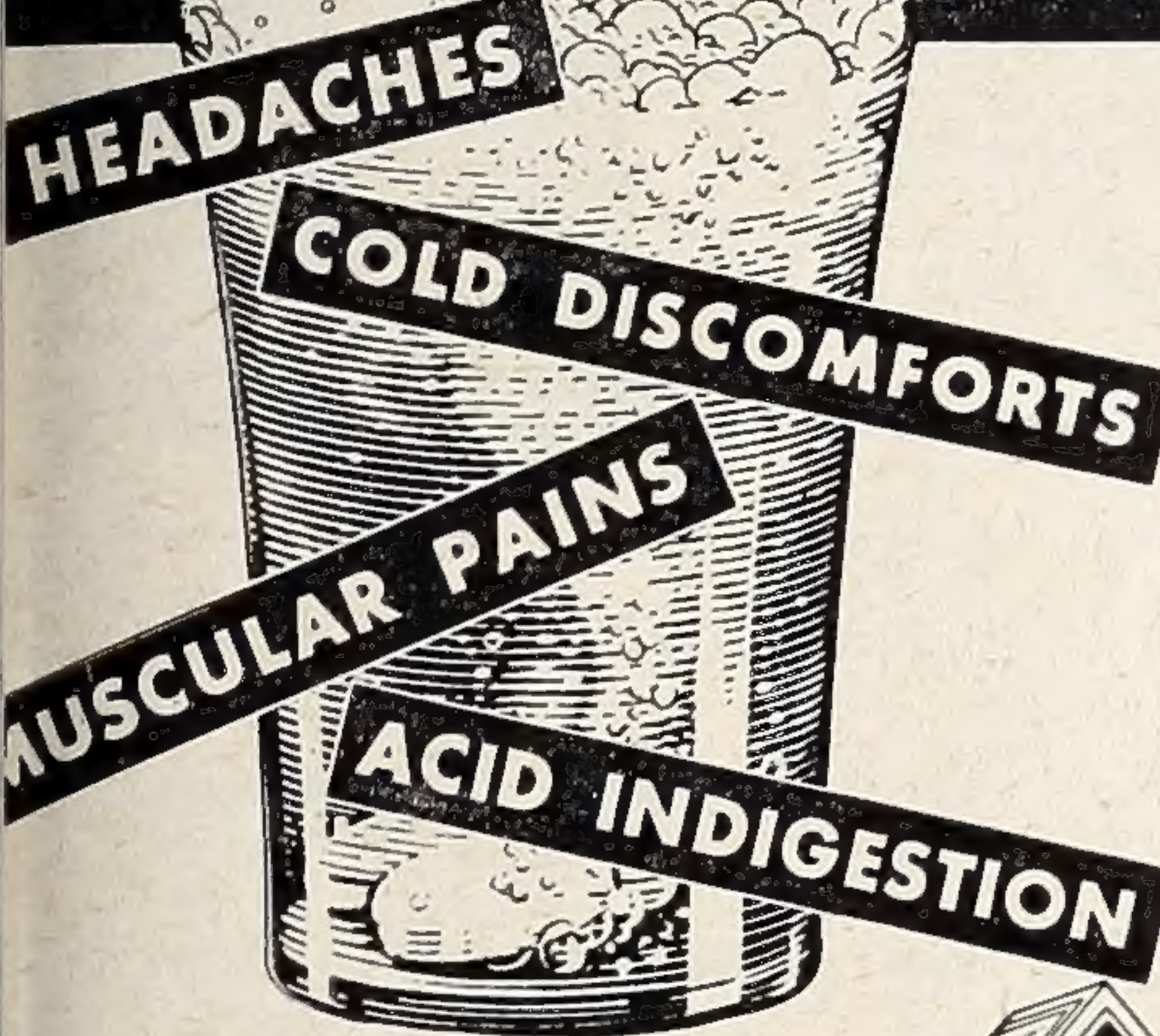
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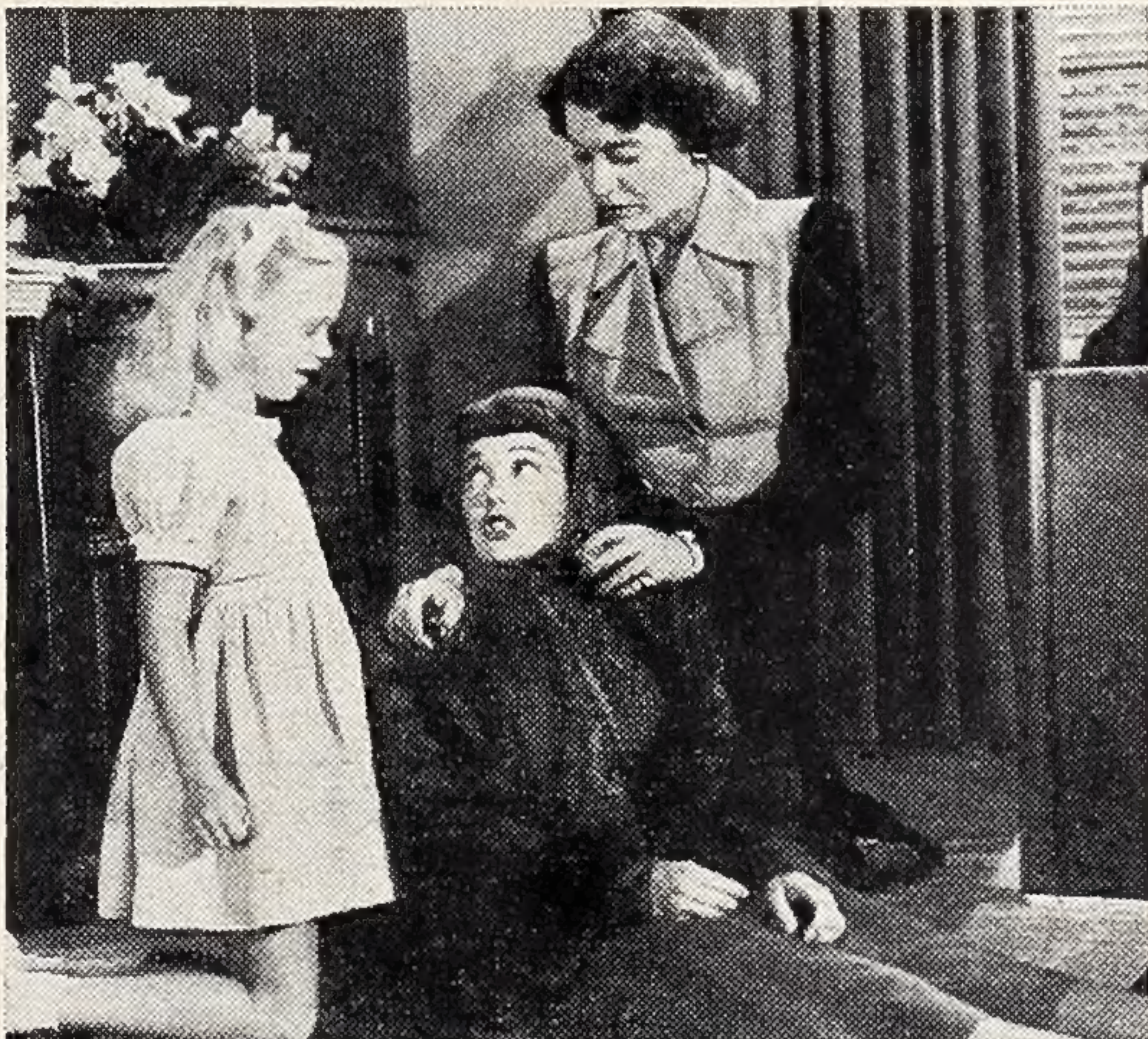
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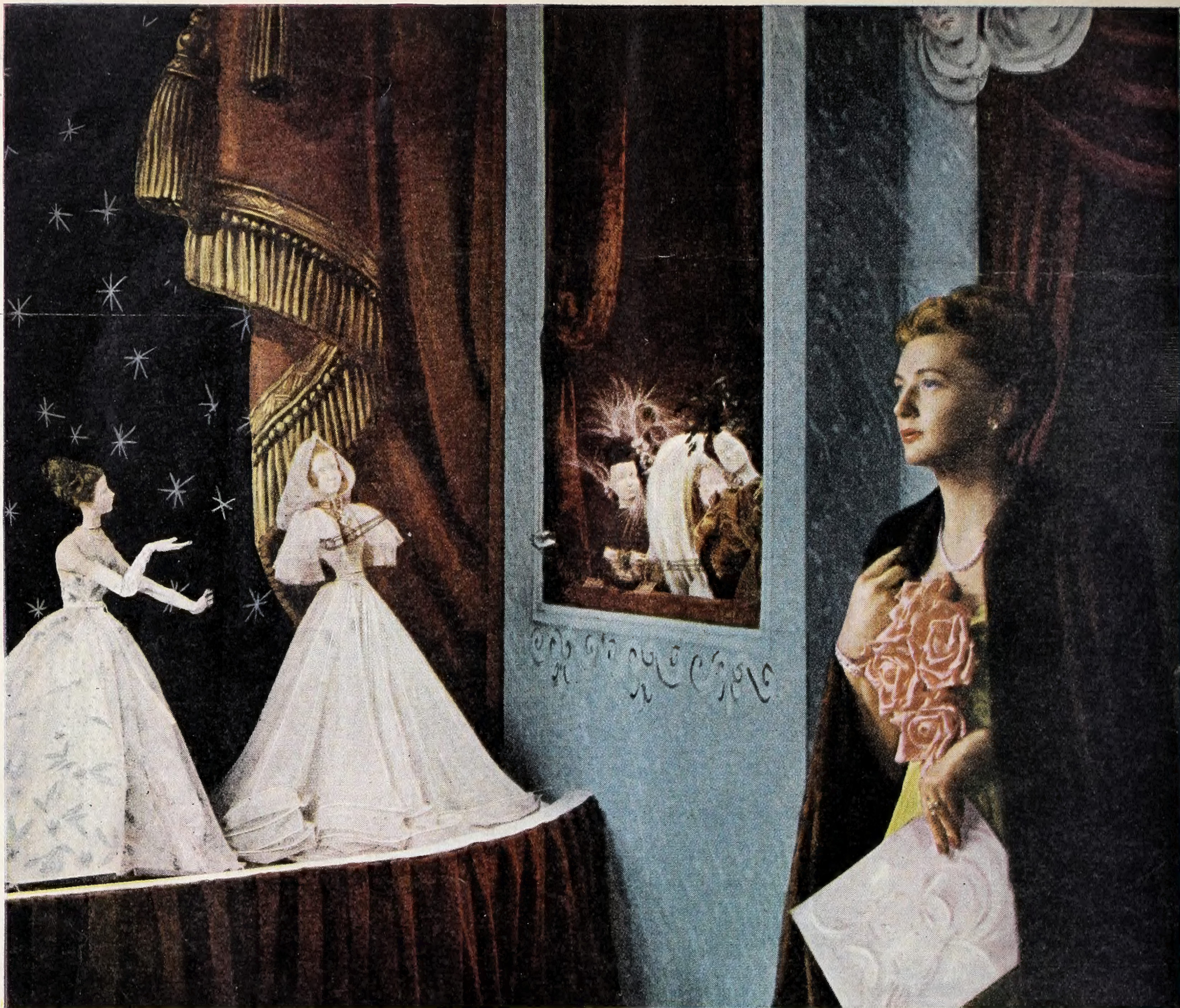


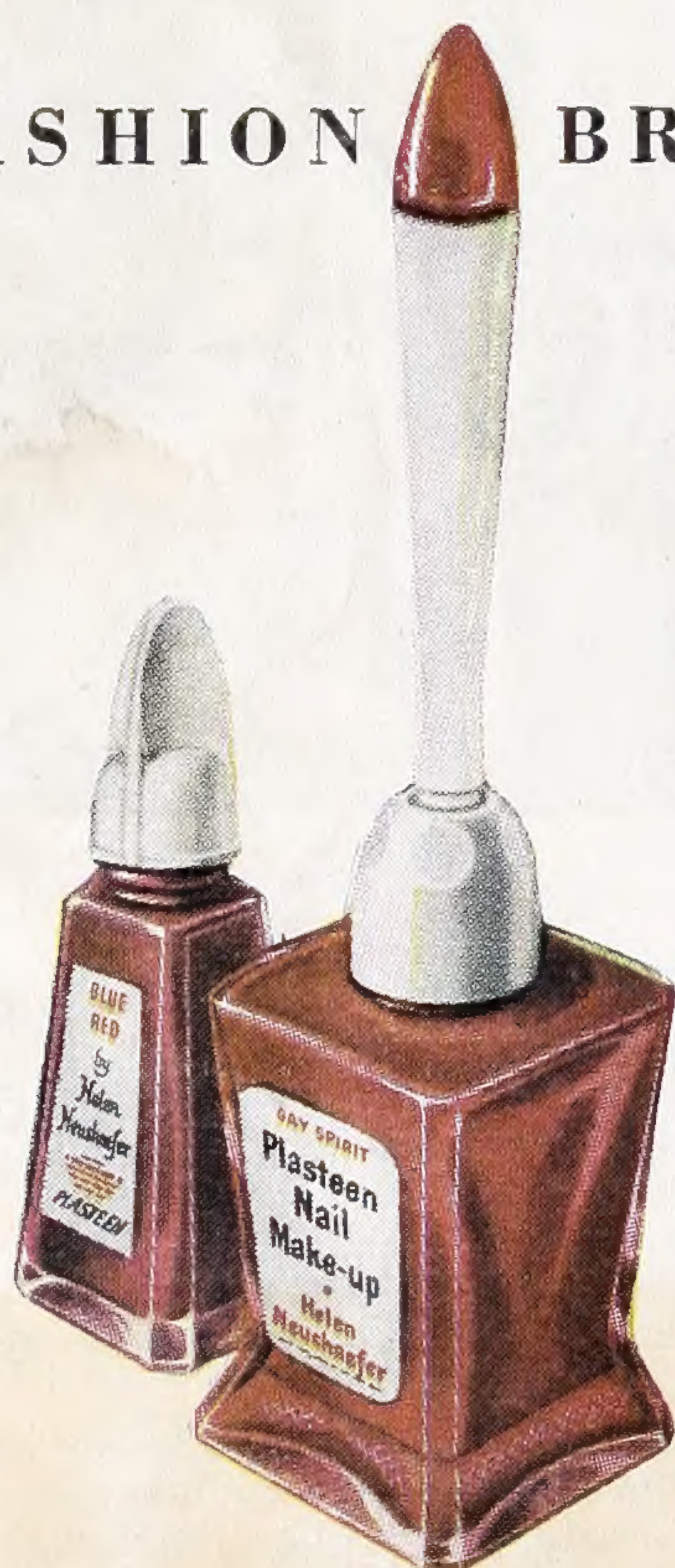
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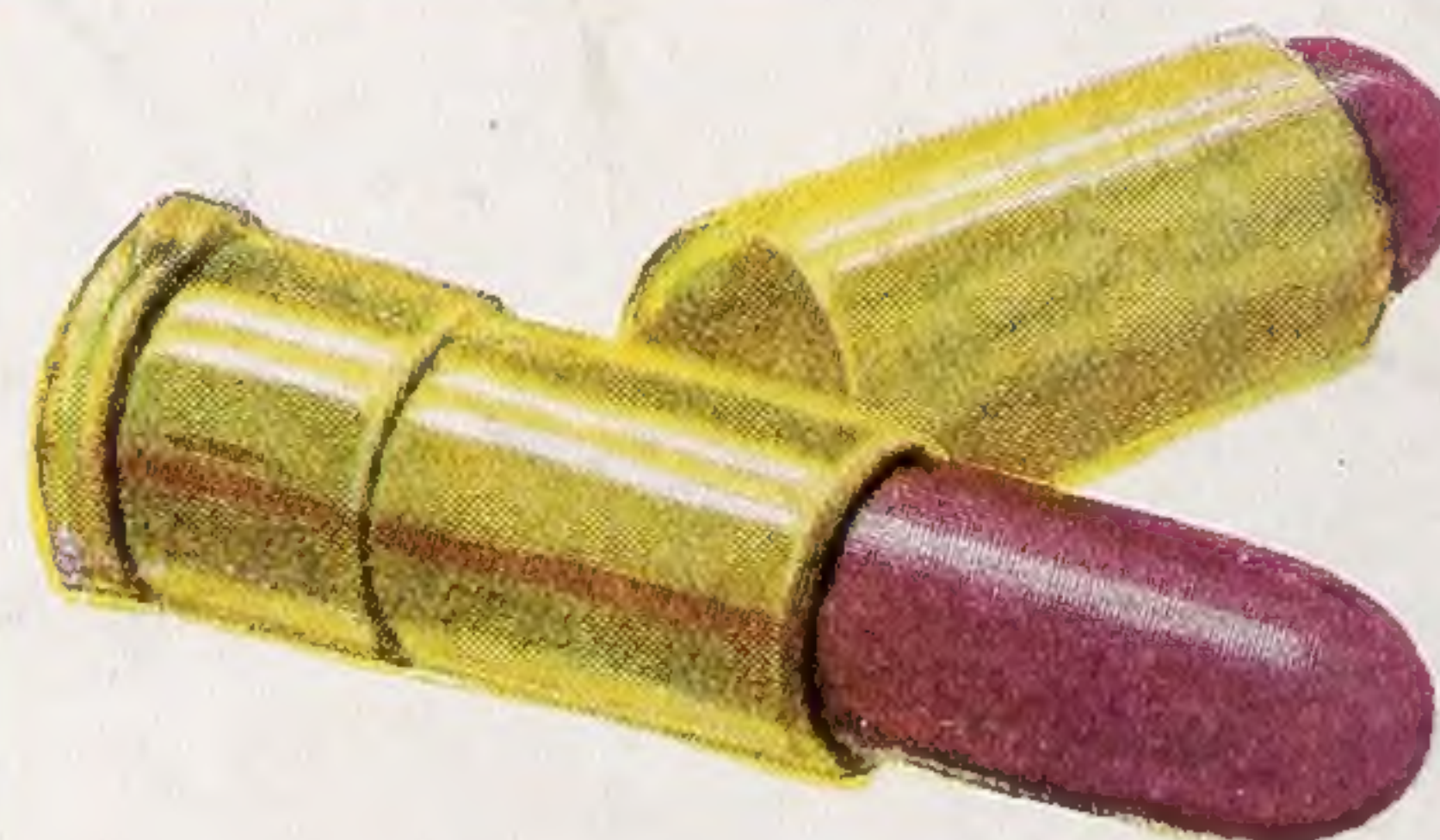


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